

*The Art of*  
Playing on the  
V I O L I N

*Containing*

*All the Rules necessary to attain to  
a Perfection on that Instrument, with  
great variety of Compositions, which  
will also be very useful to those who  
study the Violoncello, Harpsichord &c.*

Composed by

*F. Geminiani*

Opera. IX.

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L O N D O N . M D C C L I .

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# P R E F A C E.

**T**H E Intention of Musick is not only to please the Ear, but to express Sentiments, strike the Imagination, affect the Mind, and command the Passions. The Art of playing the Violin consists in giving that Instrument a Tone that shall in a Manner rival the most perfect human Voice ; and in executing every Piece with Exactness, Propriety, and Delicacy of Expression according to the true Intention of Musick. But as the imitating the Cock, Cuckoo, Owl, and other Birds ; or the Drum, French Horn, Tromba-Marina, and the like ; and also sudden Shifts of the Hand from one Extremity of the Finger-board to the other, accompanied with Contortions of the Head and Body, and all other such Tricks rather belong to the Professors of Legerdemain and Posture-masters than to the Art of Musick, the Lovers of that Art are not to expect to find any thing of that Sort in this Book. But I flatter myself they will find in it whatever is Necessary for the Institution of a just and regular Performer on the Violin. This Book will also be of Use to Performers on the Violoncello, and in some Sort to those who begin to study the Art of Composition.

After the several Examples, I have added twelve Pieces in different Stiles for a Violin and Violoncello with a thorough Bass for the Harpsichord. I have not given any Directions for the performing them ; because I think the Learner will not need any, the foregoing Rules and Examples being sufficient to qualify him to perform any Musick whatsoever.

I have nothing farther to add, but to beg the Favour of all Lovers of Musick to receive this Book with the same Candour that it is offered to them, by their

*Most obedient humble Servant,*

F. G.

## *Example I.*

( A. )

**A** Represents the Finger-board of a Violin, on which are marked all the Tones and Semitones, within the Compass of that Instrument, according to the *Diatonick* Scale; they are 23 in Number, *viz.* three Octaves and a Tone; and in every Octave of the *Diatonick* Scale there are five Tones and two of the greater Semitones. I would recommend it to the Learner, to have the Finger-board of his Violin marked in the same Manner, which will greatly facilitate his learning to stop in Tune.

( B. )

B shews a Method of acquiring the true Position of the Hand, which is this : To place the first Finger on the first String upon F ; the second Finger on the second String upon C ; the third Finger on the third String upon G ; and the fourth Finger on the fourth String upon D. This must be done without raising any of the Fingers, till all four have been set down ; but after that, they are to be raised but a little Distance from the String they touched ; and by so doing the Position is perfect.

The Violin must be rested just below the Collar-bone, turning the right-hand Side of the Violin a little downwards, so that there may be no Necessity of raising the Bow very high, when the fourth String is to be struck.

Observe



Observe also, that the Head of the Violin must be nearly Horizontal with that Part which rests against the Breast, that the Hand may be shifted with Facility and without any Danger of dropping the Instrument.

The Tone of the Violin principally Depends upon the right Management of the Bow. The Bow is to be held at a small Distance from the Nut, between the Thumb and Fingers, the Hair being turned inward against the Back or Outside of the Thumb, in which Position it is to be held free and easy, and not stiff. The Motion is to proceed from the Joints of the Wrist and Elbow in playing quick Notes, and very little or not at all from the Joint of the Shoulder ; but in playing long Notes, where the Bow is drawn from one End of it to the other, the Joint of the Shoulder is also a little employed. The Bow must always be drawn parallel with the Bridge, (which can't be done if it is held stiff) and must be pressed upon the Strings with the Fore-finger only, and not with the whole Weight of the Hand. The best Performers are least sparing of their Bow ; and make Use of the whole of it, from the Point to that Part of it under, and even beyond their Fingers. In an Upbow the Hand is bent a little downward from the Joint of the Wrist, when the Nut of the Bow approaches the Strings, and the Wrist is immediately streightned, or the Hand rather a little bent back or upward, as soon as the Bow is began to be drawn down again.

One of the principal Beauties of the Violin is the swelling or encreasing and softening the Sound ; which is done by pressing the Bow upon the Strings with the Fore-finger more or less. In playing all long Notes the Sound should be begun soft, and gradually swelled till the Middle, and from thence gradually softened till the End. And lastly, particular Care must be taken to draw the Bow smooth from one End to the other without any Interruption or stopping in the Middle. For on this principally, and the keeping it always parallel with the Bridge, and pressing it only with the Fore-finger upon the Strings with Discretion, depends the fine Tone of the Instrument.

## ( C. )

C shews the 7 Orders. What I mean by an Order is a certain Number of Notes which are to be played without transposing the Hand. The first Order contains 17 Notes, and the other six Orders contain no more than sixteen.

Under the Notes of the first Order you will find their Names, and over the same Notes Figures denoting the Fingers with which they are to be stopped, and the Strings on which they are stopped.

It must be observed that between the two black Notes is the greater Semitone, and between the others is the Tone,

The Mark (o) denotes an open String.

From the first Order you are to begin to play.

'Tis necessary to place the Fingers exactly upon the Marks that belong to the Notes ; for on this depends the stopping perfectly in Tune,

After having been practised in the first Order, you must pass on to the second, and then to the third ; in which Care is to be taken that the Thumb always remain farther back than the Fore-finger ; and the more you advance in the other Orders the Thumb must be at a greater Distance till it remains almost hid under the Neck of the Violin.

It is a constant Rule to keep the Fingers as firm as possible, and not to raise them, till there is a Necessity of doing it, to place them somewhere else ; and the Observance of this Rule will very much facilitate the playing double Stops.

The fingering, indeed, requires an earnest Application, and therefore it would be most prudent to undertake it without the Use of the Bow, which you should not meddle with till you come to the 7th Example, in which will be found the necessary and proper Method of using it.



It cannot be supposed but that this Practice without the Bow is disagreeable, since it gives no Satisfaction to the Ear; but the Benefit which, in Time, will arise from it, will be a Recompence more than adequate to the Disgust it may give.

## ( D. )

D shews the different Ways of stopping the same Note, and discovers at the same Time, that Transposition of the Hand consists in passing from one Order to another.

*As for Example.*

If a Note ought to be stopped by the fourth Finger on any String whatsoever, in the first Order, and the same Note be stopped by the third Finger, it will pass into the second Order; and if by the second Finger into the third; and consequently by stopping it with the first, it enters into the fourth Order.

On the contrary, if the first Finger stopping any Note whatsoever falls under the fourth Order; by stopping the same Note with the second Finger it passes into the third; by stopping the same with the third, into the second; and finally by stopping the same with the fourth Finger it enters into the first.

This is sufficient to shew what Transposition of the Hand is. I have only now to recommend a good Execution of the whole, both in rising and falling; and great Care in conducting the Hand, as also in the placing the Fingers exactly on the Marks. With all these the Practitioner must by Degrees acquire Quickness.

## ( E. )

E contains several different Scales, with the Transpositions of the Hand, which ought to be made both in rising and falling. It must here be observed, that in drawing back the Hand from the 5th, 4th and 3d Order to go to the first, the Thumb cannot, for Want of Time, be replaced in its natural Position; but it is necessary it should be replaced at the second Note.

A Sharp ( # ) raises the Note to which it is prefixed, a Semitone higher; as for Example, when a Sharp is prefixed to C, the Finger must be placed in the Middle between C and D, and so of the rest, except B and E; for when a Sharp is prefixed to either of them, the Finger must be placed upon C and F. A Flat ( b ) on the Contrary renders the Note to which it is prefixed, a Semitone lower: As for Example, when a Flat is prefixed to B the Finger must be placed in the Middle between B and A, and so of the Rest except F and C; for when a Flat is prefixed to either of them the Finger must be placed upon E and B natural. This Rule concerning the Flats and Sharps is not absolutely exact; but it is the easiest and best Rule that can be given to a Learner. This Mark ( ♮ ) takes away the Force of both the Sharp and the Flat and restores the Note before which it is placed to its natural Quality.

*Example II.*

In This Example there are 13 Scales, composed of the *Diatonick* and *Cromatick* Genera. Many may, perhaps, imagine that these Scales are meerly *Cromatic*, as they may not know that the *Cromatic* Scale must be composed only of the greater and lesser Semitones; and that the Octave also must be divided into 12 Semitones, that is, 7 of the greater and 5 of the lesser; but the present 13 Scales being composed of Tones and the greater and lesser Semitones, and the Octave containing 2 Tones, 5 of the greater Semitones and 3 of the lesser, I call them mixt.

Take



Take notice that the Sign (*ma*) signifies *Major* or greater, and the Sign (*mi*) *Minor* or lesser.

The Position of the Fingers marked in the first Scale (which is that commonly practised) is a faulty one; for two Notes cannot be stopped successively by the same Finger without Difficulty, especially in quick Time.

### Example III.

Contains 4 Scales of the *Diatonick Genus* transposed; and here, not to burthen the Memory of the Beginner, all the Flats (*b*) instead of being marked at the beginning of the Staff, are marked immediately before the Notes which they belong to; but their true Situation may be seen at the End of the Staff.

### Example IV.

In this Example are contained 9 Scales transposed, and composed of the *Diatonick* and *Cromatic Genera*; I have used the same Method of marking the Flats in the first eight Scales, and the Sharp in the ninth Scale, as in the former Example.

'Tis necessary in this Example to be very exact in observing the Distance between one Note and another, as also the Position of the Fingers, and the Transposition of the Hand. The Position of the Fingers in the last Scale is extremely faulty and is set down merely by Way of Caution to the Learner to avoid it. The Scales in this Example begin at the Mark (*○*) and are to be practised backward as well as forward.

### Example V.

In this there are 4 *Diatonick* Scales transposed, and with different Transpositions of the Hand. Let it be observed that after you have practised them in ascending they should be practised also back again.

### Example VI.

This Example contains 6 Scales composed both of the *Diatonick* and *Cromatic* transposed. Observe when the Sign (*x*) comes before C, your Finger must be put upon D; and when the same Sign is before F, the Finger must be upon G.

### Example VII.

This contains 14 Scales, composed of all the Intervals which belong to the *Diatonick Genus*. In which are variety of Transpositions of the Hand. I must here remind you to let the Fingers rest as firm as possible on the String, in the Manner already mentioned. These Scales should be executed with the Bow, and it will be therefore necessary to practice for some Days, all that is contained in the 24th Example, in order not to confound the Execution of the Fingers with that of the Bow.

### Example VIII.

In this are contained 20 Scales in different Keys, very useful for acquiring Time and the stopping in Tune. Here it must be observed, that you are to execute them by drawing the Bow down and up, or up and down alternately; taking Care not to follow that wretched Rule of drawing the Bow down at the first Note of every Bar.

Example



*Example IX.*

In this Example are contained 16 Variations, most useful in Regard to Time, to the Bowing, the stopping in Tune and the Execution. Again you must be careful to keep the Fingers as firm as possible on the Strings, and also in bowing employ the Wrist much, the Arm but little, and the Shoulder not at all.

*Example X.*

This Example is composed of Scales mixt with various Passages and Modulations, which are often repeated with different Transpositions of the Hand ; and is calculated to render the Labour of Practice more pleasant.

*Example XI.*

This Example is transposed from the other, a Tone higher, so that the Melody may be said to be the same, but the Accompaniment is quite different.

*Example XII.*

In order to execute this Composition well, 'tis necessary to examine very frequently the Transpositions of the Hand in it, until they are entirely impressed on the Mind ; and then to practice the 24th Example for acquiring the free Use of the Bow, and after proceed to execute this Example, which will be then found not so difficult as it may at first be thought.

*Example XIII.*

This Movement ought to be executed in such a Manner as to resemble an affecting Discourse, and cannot be justly performed without having first well comprehended and often practised what is contained in the 18th Example.

*Example XIV.*

In this are contained 14 Scales ; some of which are composed in Keys with a third *Major*, and the others in Keys with a third *Minor*. These Scales ought to be executed with Quickness, and in order to execute them well, you must take Care to put in Practice the Rules laid down in the 12th Example.

*Example XV.*

This contains the 7 Orders already mentioned, which proceed one after another without concluding or making any Cadence. Here also is introduced the *Cromatic Flat*, ( *b* ) and the *Cromatic Sharp*. ( *#* ) The Sign ( *∩* ) signifies the last Note of the Order, and the Sign ( *∪* ) the first Note of the succeeding Order, upon which the Hand is to be transposed.

I am sensible that the Modulation of these Orders is somewhat harsh, but however very useful ; for a good Professor of the Violin is obliged to execute with Propriety and Justness, every Composition that is laid before him ; but he who has never played any other Musick than the agreeable and common Modulation, when he comes to play at Sight what is directly opposite to it, must be very much at a Loss.



*Example XVI.*

This Example shews in how many different Manners of bowing you may play 2, 3, 4, 5 and 6 Notes. As for Instance, 2 Notes may be played in 4 different Manners, 3 Notes in eight, 4 in 16, 5 in 32, and 6 in 62. It must be observed, that the Example marked with the Letter A is of 2 Notes, B, 3, C, 4, D, 5, and the Letter F, 6. The Letter (g) denotes that the Bow is to be drawn downwards; and the Letter (s) that it must be drawn upwards. The Learner should be indefatigable in practising this Example till he has made himself a perfect Master of the Art of Bowing. For it is to be held as a certain Principle that he who does not possess, in a perfect Degree, the Art of Bowing, will never be able to render the Melody agreeable nor arrive at a Facility in the Execution.

*Example XVII.*

This Example only differs from the foregoing, as to what concerns Time and Composition; in other Respects it is the same.

*Example XVIII.*

Contains all the Ornaments of Expression, necessary to the playing in a good Taste.

What is commonly call'd good Taste in singing and playing, has been thought for some Years past to destroy the true Melody, and the Intention of their Composers. It is supposed by many that a real good Taste cannot possibly be acquired by any Rules of Art; it being a peculiar Gift of Nature, indulged only to those who have naturally a good Ear: And as most flatter themselves to have this Perfection, hence it happens that he who sings or plays, thinks of nothing so much as to make continually some favourite Passages or Graces, believing that by this Means he shall be thought to be a good Performer, not perceiving that playing in good Taste doth not consist of frequent Passages, but in expressing with Strength and Delicacy the Intention of the Composer. This Expression is what every one should endeavour to acquire, and it may be easily obtained by any Person, who is not too fond of his own Opinion, and doth not obstinately resist the Force of true Evidence. I would not however have it supposed that I deny the powerful Effects of a good Ear; as I have found in several Instances how great its Force is: I only assert that certain Rules of Art are necessary for a moderate Genius, and may improve and perfect a good one. To the End therefore that those who are Lovers of Musick may with more Ease and Certainty arrive at Perfection, I recommend the Study and Practice of the following Ornaments of Expression, which are fourteen in Number; namely,

1<sup>st</sup> A plain Shake (↗) 2<sup>d</sup> A Turn'd Shake (↘) 3<sup>d</sup> A superior Apogiatura (♪) 4<sup>th</sup> An inferior Apogiatura (♫) 5<sup>th</sup> Holding the Note (—) 6<sup>th</sup> Staccato (|) 7<sup>th</sup> Swelling the Sound (↗) 8<sup>th</sup> Diminishing the Sound (↘) 9<sup>th</sup> Piano (p.) 10<sup>th</sup> Forte (f.) 11<sup>th</sup> Anticipation (♪) 12<sup>th</sup> Separation (♫) 13<sup>th</sup> A Beat (//) 14<sup>th</sup> A close Shake (wavy line) From the following Explanation we may comprehend the Nature of each Element in particular.

*(First)* Of the PLAIN SHAKE.

The plain Shake is proper for quick Movements; and it may be made upon any Note, observing after it to pass immediately to the ensuing Note.

*(Second)* Of the TURNED SHAKE.

The turn'd Shake being made quick and long is fit to express Gaiety; but if you make it short, and continue the Length of the Note plain and soft, it may then express some of the more tender Passions.

*(Third)*



( *Third* ) Of the Superior APOGIATURA.

The Superior Apogiatura is supposed to express Love, Affection, Pleasure, &c. It should be made pretty long, giving it more than half the Length or Time of the Note it belongs to, observing to swell the Sound by Degrees, and towards the End to force the Bow a little: If it be made short, it will lose much of the aforesaid Qualities; but will always have a pleasing Effect, and it may be added to any Note you will.

( *Fourth* ) Of the Inferior APOGIATURA.

The Inferior Apogiatura has the same Qualities with the preceding, except that it is much more confin'd, as it can only be made when the Melody rises the Interval of a second or third, observing to make a Beat on the following Note.

( *Fifth* ) Of Holding a NOTE.

It is necessary to use this often; for were we to make Beats and Shakes continually without sometimes suffering the pure Note to be heard, the Melody would be too much diversified.

( *Sixth* ) Of the STACCATO.

This expresses Rest, taking Breath, or changing a Word; and for this Reason Singers should be careful to take Breath in a Place where it may not interrupt the Sense.

( *7th and 8th* ) Of SWELLING and SOFTENING the SOUND.

These two Elements may be used after each other; they produce great Beauty and Variety in the Melody, and employ'd alternately, they are proper for any Expression or Measure.

( *9th and 10th* ) Of PIANO and FORTE.

They are both extremely necessary to express the Intention of the Melody; and as all good Musick should be compos'd in Imitation of a Discourse, these two Ornaments are designed to produce the same Effects that an Orator does by raising and falling his Voice.

( *Eleventh* ) Of ANTICIPATION.

Anticipation was invented, with a View to vary the Melody, without altering its Intention: When it is made with a Beat or a Shake, and swelling the Sound, it will have a greater Effect, especially if you observe to make use of it when the Melody rises or descends the Interval of a Second.

( *Twelfth* ) Of the SEPARATION.

The Separation is only designed to give a Variety to the Melody, and takes place most properly when the Note rises a Second or Third; as also when it descends a Second, and then it will not be amiss to add a Beat, and to swell the Note, and then make the *Apogiatura* to the following Note. By this Tenderness is express'd.

( *Thirteenth* ) Of the BEAT.

This is proper to express several Passions; as for Example, if it be perform'd with Strength, and continued long, it expresses Fury, Anger, Resolution, &c. If it be play'd less strong  
and



and shorter, it expresses Mirth, Satisfaction, &c. But if you play it quite soft, and swell the Note, it may then denote Horror, Fear, Grief, Lamentation, &c. By making it short and swelling the Note gently, it may express Affection and Pleasure.

( *Fourteenth* )      Of the Close SHAKE.

This cannot possibly be described by Notes as in former Examples. To perform it, you must press the Finger strongly upon the String of the Instrument, and move the Wrist in and out slowly and equally, when it is long continued swelling the Sound by Degrees, drawing the Bow nearer to the Bridge, and ending it very strong it may express Majesty, Dignity, &c. But making it shorter, lower and softer, it may denote Affliction, Fear, &c. and when it is made on short Notes, it only contributes to make their Sound more agreeable and for this Reason it should be made use of as often as possible.

Men of purblind Understandings, and half Ideas may perhaps ask, is it possible to give Meaning and Expression to Wood and Wire; or to bestow upon them the Power of raising and soothing the Passions of rational Beings? But whenever I hear such a Question put, whether for the Sake of Information, or to convey Ridicule, I shall make no Difficulty to answer in the Affirmative, and without searching over-deeply into the Cause, shall think it sufficient to appeal to the Effect. Even in common Speech a Difference of Tone gives the same Word a different Meaning. And with Regard to musical Performances, Experience has shewn that the Imagination of the Hearer is in general so much at the Disposal of the Master, that by the Help of Variations, Movements, Intervals and Modulation he may almost stamp what Impression on the Mind he pleases.




These extraordinary Emotions are indeed most easily excited when accompany'd with Words; and I would besides advise, as well the Composer as the Performer, who is ambitious to inspire his Audience, to be first inspired himself; which he cannot fail to be if he chuses a Work of Genius, if he makes himself thoroughly acquainted with all its Beauties; and if while his Imagination is warm and glowing he pours the same exalted Spirit into his own Performance.

*Example XIX.*

In this is shewn how a single Note (in slow Time) may be executed with different Ornaments of Expressions.

*Example XX.*

This Example shews the Manner of Bowing proper to the Minim, Crochet-quaver and Semiquaver both in slow and quick Time. For it is not sufficient alone to give them their true Duration, but also the Expression proper to each of these Notes. By not considering this, it often happens that many good Compositions are spoiled by those who attempt to execute them.

You must observe that this Sign (  ) denotes the Swelling of the Sound; the Sign (  ) signifies that the Notes are to be play'd plain and the Bow is not to be taken off the Strings; and this (  ) a Staccato, where the Bow is taken off the Strings at every Note.

*Example XXI.*

In this are shewn the different Way of playing Arpeggios on Chords composed of 3 or 4 Sounds. Here are composed 18 Variations on the Chords contained in N<sup>o</sup>. 1. by which the Learner will see in what the Art of executing the Arpeggio consists.

*Example*




*Example XXII.*

In this Example are contained all the double Stops between the Unison and the Octave, and these again are repeated many Times with different Positions of the Fingers ; so that in any Order whatsoever where any one of them is found you may know how to play it. Those who, with Quickness and Exactness, shall execute this Example, will find themselves far advanced in the Art of playing double Stops.

*Example XXIII.*

This contains two Compositions of Scales of double Stops, which are thrice repeated with different Transpositions of the Hand, in order to remove all Pain and Difficulty in the Practice. It must be observed, that after having shifted the Hand, you must pursue what follows in the same Order, till the following Number points out a new Transposition.

*Example XXIV.*

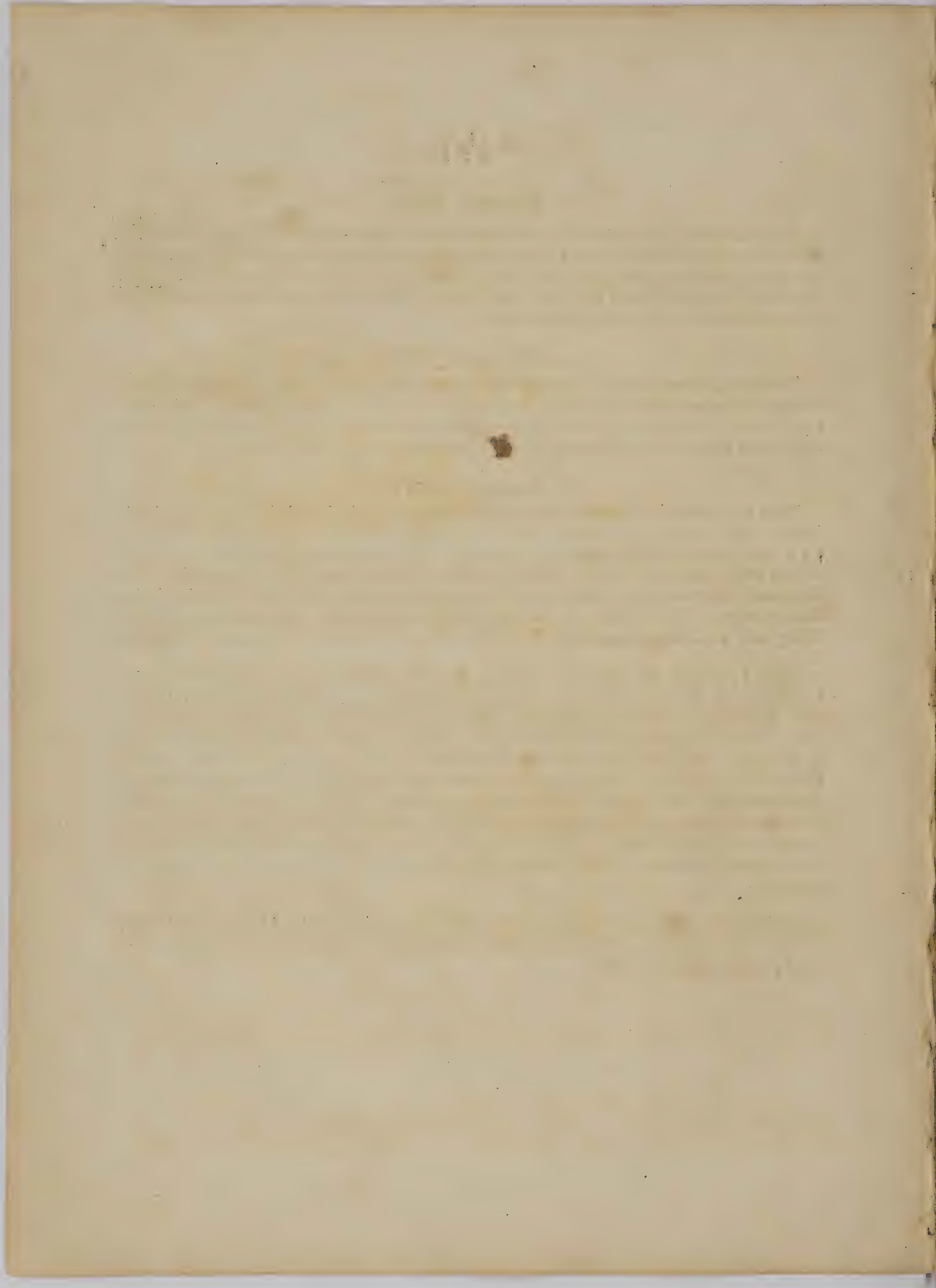
From this Example the Art of Bowing will easily be acquired, and also that of playing in Time. The Letter ( g ) denotes that the Bow is to be drawn downwards ; the Letter ( s ) that it must be drawn upwards. The Sign (  ) signifies a Repetition.

You must (above all Things) observe to draw the Bow down and up alternately. The Bow must always be drawn strait on the Strings, and never be raised from them in playing Semi-quavers. This Practice of the Bow should be continued, without attempting any Thing else until the Learner is so far Master of it as to be out of all Danger of forgetting it.

Before I conclude the Article of Bowing, I must caution the Learner against marking the Time with his Bow ; for if he once accustoms himself to it, he will hardly ever leave it off. And it has a most disagreeable Effect, and frequently destroys the Design of the Composer. As for Example, when the last Note in one Bar is joined to the first Note of the next by a Ligature, those two Notes are to be played exactly in the same Manner as if they were but one, and if you mark the beginning of the Bar with your Bow you destroy the Beauty of the Syncopation. So in playing Divisions, if by your Manner of Bowing you lay a particular Stress on the Note at the beginning of every Bar, so as to render it predominant over the rest, you alter and spoil the true Air of the Piece, and except where the Composer intended it, and where it is always marked, there are very few Instances in which it is not very disagreeable.

*N. B.* In the twentieth Example the Word *Buono*, signifies Good ; *Mediocre*, Middling ; *Cattivo*, Bad ; *Cattivo, o Particolare*, Bad or Particular ; *Meglio*, better ; *Ottimo*, very good ; and *Pessimo*, very bad.







## 1

[illegible]

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is written for piano and includes a waltz in 3/4 time. The key signature is one flat (B-flat). The score is divided into sections labeled 'B' and 'C'. Section 'B' is marked with a '2F' and a 'C' time signature. Section 'C' is marked with a '1a' and a 'C' time signature. The score includes various musical notations, including notes, rests, and fingerings. The bass staff has a 'D' time signature. The score is written on a single page with a yellowed background.

[illegible]

Musical notation for 'The Song of the Lark'. The score is written on a single staff with a treble clef. The melody is composed of eighth and sixteenth notes, often beamed together. Above the staff, there are various musical markings including '2a' and '1a' (likely indicating first and second endings or breath marks), and numbers 4, 3, 2, 1, which may represent fingerings or counts. The notation includes many slurs and ties, indicating a continuous, flowing melody. The piece concludes with a double bar line.

[illegible]

Handwritten musical notation for a single melodic line on a five-line staff. The notation includes various rhythmic values (e.g., 4a, 3a, 2a, 1a) and fingerings (e.g., 1, 2, 3, 4) written above the notes. The piece is divided into three measures by double bar lines, with a repeat sign at the end.



## Esempio II.

The musical score for "Esempio II." consists of 13 systems of staves. Each system typically contains two staves, with the upper staff often featuring a treble clef and the lower staff a bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1 through 4 above the notes. Some systems include specific markings like "1<sup>a</sup>", "2<sup>a</sup>", "3<sup>a</sup>", "4<sup>a</sup>", "5<sup>a</sup>", "6<sup>a</sup>", "7<sup>a</sup>", "8<sup>a</sup>", "9<sup>a</sup>", "10<sup>a</sup>", "12<sup>a</sup>", and "13<sup>a</sup>". The score is written in a single key signature, which appears to be one sharp (F#). The notation is dense, with many notes and rests, and the fingerings are clearly marked throughout the piece.



# Essempio III.

3

Example III consists of four staves of music. The first staff, labeled 1<sup>a</sup>, begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 4. Above the staff, there are additional markings including '8<sup>a</sup>' and various Roman numerals (I, II, III, IV) and Arabic numerals (1, 2, 3, 4). The second staff, labeled 2<sup>a</sup>, continues the melodic line with similar notation and fingerings. The third staff, labeled 3<sup>a</sup>, shows a continuation of the pattern. The fourth staff, labeled 4<sup>a</sup>, concludes the example with a double bar line and a final key signature change to three flats (B-flat, E-flat, and A-flat).

# Essempio IV.

Example IV is a more complex piece consisting of eight staves, labeled 1<sup>a</sup> through 8<sup>a</sup>. The notation includes a variety of note values, rests, and fingerings. Some notes are accompanied by the syllables 'ma' and 'mi', suggesting a vocal or lyrical context. The staves are arranged in a single system, with each staff containing a line of music. The key signature remains consistent with the previous example, featuring two flats. The piece concludes with a double bar line on the eighth staff.



9<sup>a</sup> 4<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup>

Essemp. V.

1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

Essempio VI

1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> 5<sup>a</sup> 6<sup>a</sup>

ma mi



# Essempio VII

5

1.<sup>a</sup>

2.<sup>a</sup>

3.<sup>a</sup>

4.<sup>a</sup>

5.<sup>a</sup>

6.<sup>a</sup>

7.<sup>a</sup>

8.<sup>a</sup>

9.<sup>a</sup>

10.<sup>a</sup>

11.<sup>a</sup>

12.<sup>a</sup>

13.<sup>a</sup>

14.<sup>a</sup>



## Esempio VIII

1<sup>a</sup>

And.<sup>te</sup>

2<sup>a</sup>

3<sup>a</sup>

4<sup>a</sup>

5<sup>a</sup>

This musical score, titled 'Esempio VIII', is a page from a manuscript, numbered '6' in the top left. It contains five systems of music, each consisting of a piano (p) and violin (v) staff. The first system is marked '1<sup>a</sup>' and 'And.<sup>te</sup>'. The subsequent systems are marked '2<sup>a</sup>', '3<sup>a</sup>', '4<sup>a</sup>', and '5<sup>a</sup>'. The notation includes various musical symbols such as notes, rests, and accidentals, along with extensive fingerings indicated by numbers 1-7. The piano parts are written in treble and bass clefs, while the violin parts are in treble clef. The score is written in a historical style, likely from the 18th or 19th century.



Handwritten musical score for "Allegro" in G major, 4/4 time. The score is on two staves. The upper staff is for the treble clef and the lower for the bass clef. The tempo "Allegro" is written in the lower left. The key signature has two sharps (F# and C#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations above the notes, possibly indicating fingerings or articulation.

Handwritten musical score for a piano piece, labeled "8a". The score is written on two staves, Treble and Bass clef, in C major. The melody in the Treble staff features a series of eighth and sixteenth notes, with a trill (t.) at the end. The Bass staff provides a harmonic accompaniment with chords and single notes, including a 6/8 time signature change and a 4/3 time signature change.

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on two staves. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The piece is marked with a tempo of "Allegretto". The score includes a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending leads to a final cadence. The piece concludes with a double bar line and a repeat sign.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of 16 measures. The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is in ink on aged paper.



10<sup>a</sup>

*And.<sup>te</sup>*

11<sup>a</sup>

12<sup>a</sup>

*Adagio*

13<sup>a</sup>

*All.<sup>o</sup>*

14<sup>a</sup>

The musical score is written on seven systems, each consisting of a piano (treble) and bass (bass) staff. The notation includes various musical symbols such as notes, rests, and fingerings. The score is divided into sections labeled 10<sup>a</sup>, 11<sup>a</sup>, 12<sup>a</sup>, 13<sup>a</sup>, and 14<sup>a</sup>. The tempo markings are *And.<sup>te</sup>*, *Adagio*, and *All.<sup>o</sup>*. The key signature is one sharp (F#). The score is written in a cursive style, typical of 19th-century musical notation.



Handwritten musical score for a piece labeled "All." (Allegretto). The music is written on two staves, Treble and Bass, in 3/4 time. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and fingerings (e.g., 6, 5, 4, 3, 2, 1). The piece is marked with a "15<sup>a</sup>" at the beginning and a "9" at the end.

Handwritten musical score for a piece titled "All." (Allegretto) in 3/4 time. The score is written on two staves, treble and bass. The key signature is one flat (B-flat). The tempo marking "All." is written above the treble staff. The time signature "3/4" is written below the bass staff. The score includes various musical notations, including notes, rests, and fingerings (e.g., 6, 5, 4, 3, 2, 1). There are also some markings that appear to be "6/4" and "6/5" which might be misreadings or specific performance instructions. The handwriting is in ink on aged paper.

Handwritten musical score for a piece titled "Ande". The score is written on two staves, treble and bass, with a key signature of one sharp (F#) and a time signature of 3/2. The tempo marking "Ande" is written above the bass staff. The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a double bar line and a final chord. The manuscript is dated 18<sup>a</sup>.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#) and a time signature of 3/8. The melody is written in the Treble clef, and the accompaniment is in the Bass clef. The piece is marked with a repeat sign and a first ending bracket labeled "19<sup>a</sup>". The lyrics "The Rose Tree" are written below the Treble staff. The score includes various musical notations such as notes, rests, and accidentals.

[illegible]

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece begins with a treble clef and a key signature of three sharps. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The piece ends with a double bar line and a repeat sign. The title "The Rose Tree" is written in a decorative, cursive font at the top of the page.



## Esempio IX

*Tema*

*Tempo Giusto*

*Var.<sup>ne</sup> 1<sup>a</sup>*

*2<sup>a</sup>*

*3<sup>a</sup>*

*4<sup>a</sup>*

*5<sup>a</sup>*

*6<sup>a</sup>*

*7<sup>a</sup>*

*8<sup>a</sup>*

*9<sup>a</sup>*

The musical score is written for piano in 6/8 time, marked 'Tempo Giusto'. It consists of nine systems, each with a treble and bass staff. The first system is the 'Tema', followed by variations 1 through 9. Each variation is marked with a number and a superscript 'a'. The notation includes various musical symbols such as notes, rests, and fingerings. The page number '10' is in the top left, and the title 'Esempio IX' is at the top center.



This page contains seven systems of handwritten musical notation, likely for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The systems are labeled with measure numbers and section markers:

- System 1: Treble staff has a measure marked  $15^a$ . Bass staff has fingerings 7, 6, 9, 7, 6, 7, 6.
- System 2: Treble staff has a measure marked  $11^a$ . Bass staff has fingerings 9, 5, 7, 5, 6, 6, 7, 6, 9, 5.
- System 3: Treble staff has a measure marked 12. Bass staff has fingerings 7, 6, 7, 6.
- System 4: Treble staff has a measure marked  $13^a$ . Bass staff has fingerings 7, 6, 6, 6, 4, 5, 4, 3, 9, 8, 7, 6, 9, 8.
- System 5: Treble staff has measures marked  $14^a$  and  $15^a$ . Bass staff has fingerings 6, 6, 7, 7, 6, 7, 9, 7, 6, 6.
- System 6: Treble staff has a measure marked  $16^a$ . Bass staff has fingerings 7, 6, 7, 6, 8, 7, 6, 6.
- System 7: Treble staff has a measure marked 7. Bass staff has fingerings 7, 6, 9, 8, 7.



## Esempio X

This image shows a single page of handwritten musical notation for guitar. It consists of six systems, each with a treble staff and a bass staff connected by a brace. The tempo is indicated as "Adagio" at the beginning. The notation includes various musical elements such as notes, rests, and chords. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics like "p" (piano) and "f" (forte) are used. Chords are often labeled with numbers (e.g., 6, 7, #6, b7, 6/4, 5/3, 6/b3, #3, 5/2, 6/5, 6/4, #3, 5). There are also some unusual markings like "5#4". The handwriting is clear and professional, typical of a composer's manuscript.



This page contains a handwritten musical score for piano and violin, consisting of seven systems. Each system is composed of a piano staff (bottom) and a violin staff (top). The notation is dense, featuring many slurs, ties, and complex fingerings indicated by numbers 1-5. The piano part includes numerous chords and arpeggios, often with fingerings like 6, 5, 4, 3, 2, 1. The violin part features rapid passages, often with slurs and ties, and includes some trills and grace notes. The key signature is one flat (B-flat), and the time signature is 3/4. The page ends with a double bar line and repeat signs in the final system.

System 1: Violin staff has a series of eighth notes with slurs and ties. Piano staff has chords with fingerings:  $\sharp 6$ , 6,  $\sharp 6$ , 6, 4, 5,  $\sharp 3$ , 6, 6, 5.

System 2: Violin staff continues with slurred eighth notes. Piano staff has chords: 6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 3.

System 3: Violin staff has a series of eighth notes with slurs and ties. Piano staff has chords: 6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 3.

System 4: Violin staff continues with slurred eighth notes. Piano staff has chords: 6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 3.

System 5: Violin staff has a series of eighth notes with slurs and ties. Piano staff has chords: 6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 3.

System 6: Violin staff continues with slurred eighth notes. Piano staff has chords: 6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 3.

System 7: Violin staff has a series of eighth notes with slurs and ties. Piano staff has chords: 6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 3.



## Esempio XI

This musical score, titled 'Esempio XI', is written for a grand piano in G major and 2/4 time. It consists of eight systems, each with a treble and bass staff. The piece is characterized by its intricate and rapid sixteenth-note passages, particularly in the right hand. Fingerings are meticulously indicated with numbers 1 through 5. The left hand provides a harmonic foundation with a mix of eighth and sixteenth notes, often including accidentals like sharps and naturals. The score concludes with a final double bar line and repeat dots in the right hand.



This page contains six systems of handwritten musical notation, each consisting of a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and fingerings (numbers 1-5). The first system shows a complex melodic line in the treble and a more rhythmic bass line. The second system continues the melodic development with some rests in the bass. The third system features a more active bass line. The fourth system shows a continuation of the melodic and harmonic themes. The fifth system includes some chromatic movement in the bass. The sixth system concludes the page with a final cadence in both staves.

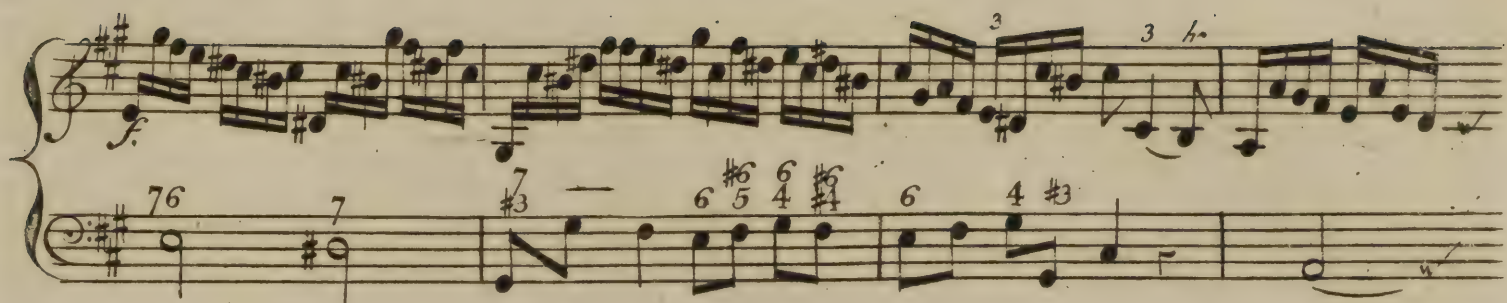


## Essempio XII

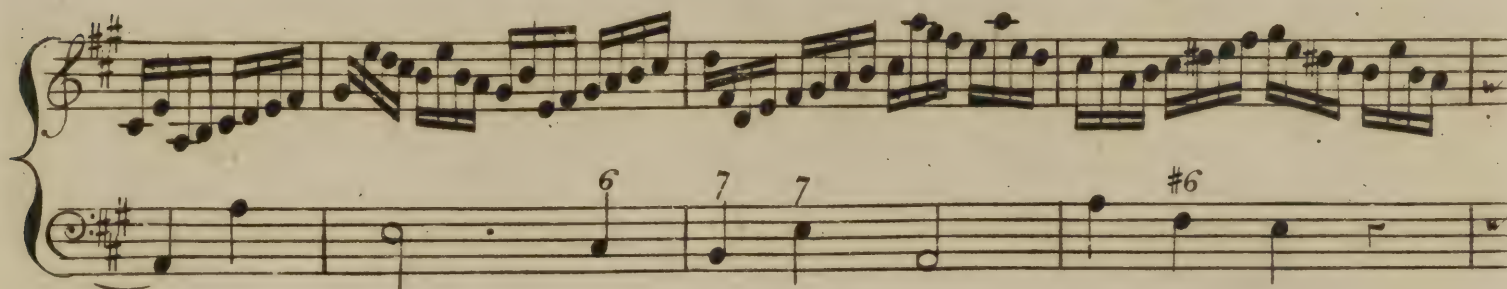
*Prestis.<sup>mo</sup>*

The musical score is written for a grand staff (treble and bass clef) in D major (two sharps). The key signature changes to C major (no sharps or flats) in the second system and back to D major in the third system. The tempo/mood is marked *Prestis.<sup>mo</sup>* (Prestissimo). The score consists of six systems of music. The first system has a treble staff with rapid sixteenth-note passages and a bass staff with a simple harmonic accompaniment. The second system continues the rapid passages in the treble and adds more complex figures in the bass. The third system features more intricate melodic lines in both staves. The fourth system shows a change in the bass line with more active movement. The fifth system includes a trill in the treble and a more complex bass line. The sixth system concludes with a final flourish in the treble and a sustained bass line. Fingerings (1-5) and slurs are used throughout to indicate phrasing and technique. Dynamic markings like *f* (forte) are present in the later systems.

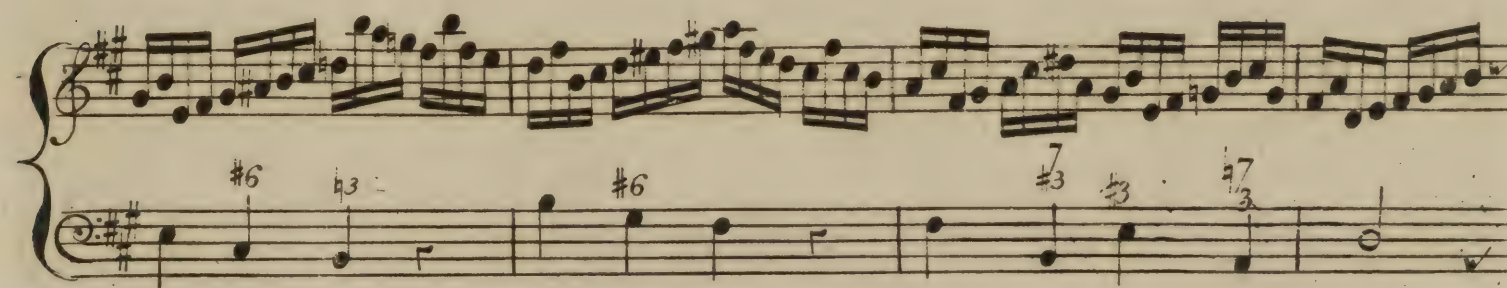




First system of musical notation. The treble staff contains a melodic line with many eighth and sixteenth notes, including triplets. The bass staff contains a bass line with notes and fingerings: 76, 7, #3, 6, #6, 6, #6, 6, 4, #3.



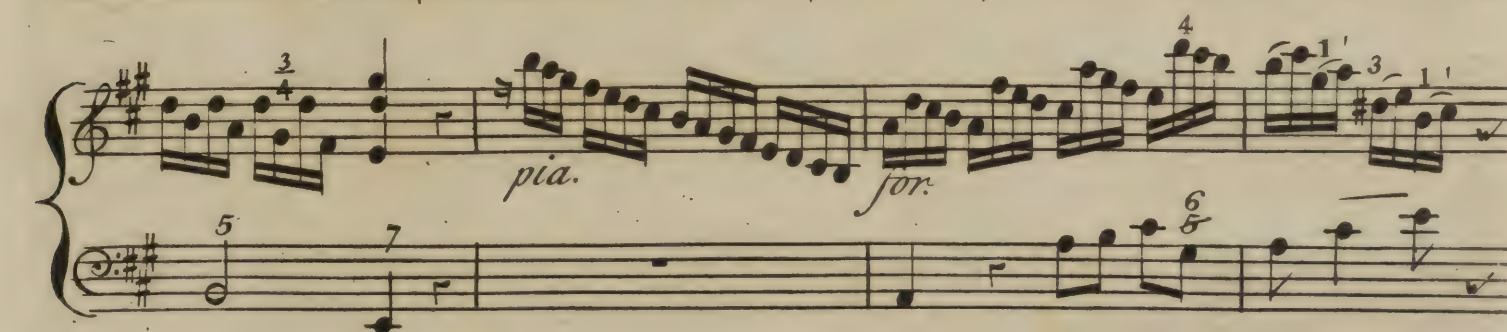
Second system of musical notation. The treble staff continues the melodic line. The bass staff contains notes and fingerings: 6, 7, 7, #6.



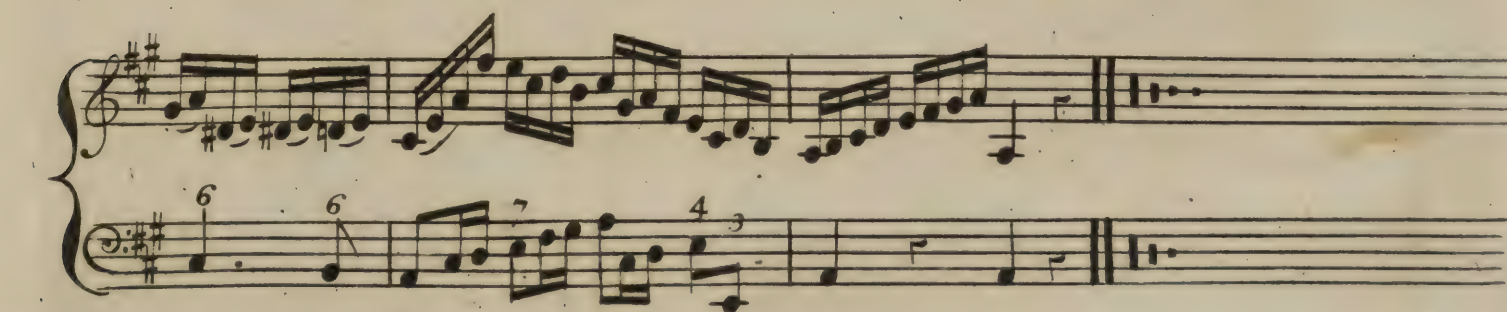
Third system of musical notation. The treble staff continues the melodic line. The bass staff contains notes and fingerings: #6, #3, #6, #3, #3, #7, #3.



Fourth system of musical notation. The treble staff contains a complex melodic line with many sixteenth notes and fingerings: 4, 3, 0, 1, 2, 0. The bass staff contains notes and fingerings: 7, 5.



Fifth system of musical notation. The treble staff contains a melodic line with fingerings: 3, 4, 4, 4, 1, 3, 1. The bass staff contains notes and fingerings: 5, 7, 6, 6. The word *pia.* is written below the treble staff, and *for.* is written below the bass staff.



Sixth system of musical notation. The treble staff contains a melodic line ending with a double bar line. The bass staff contains notes and fingerings: 6, 6, 7, 4, 3, ending with a double bar line.



## Esempio XIII

*Affettuoso*

6 5 #3 6 4 5 6 - #3 #6 6 #6 #3 6 #6 5

*p. f* *Ad.*

This musical score is for Example XIII, marked *Affettuoso*. It is written in 3/4 time. The piece consists of three systems of music, each with a treble and bass staff. The first system includes the tempo marking *Affettuoso*. The second system includes the dynamic markings *p.* (piano) and *f* (forte). The third system includes the marking *Ad.* (Adagio). The score features various musical notations, including notes, rests, and fingerings. A sequence of numbers (6 5 #3 6 4 5 6 - #3 #6 6 #6 #3 6 #6 5) is written above the bass staff of the first system, likely indicating a specific fingering or sequence of notes.

## Esempio XIV

*Presto*

1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

This musical score is for Example XIV, marked *Presto*. It is written in 2/4 time. The piece consists of six systems of music, each with a treble staff. The first system includes the tempo marking *Presto*. The score features various musical notations, including notes, rests, and fingerings. The first four systems are labeled 1<sup>a</sup>, 2<sup>a</sup>, 3<sup>a</sup>, and 4<sup>a</sup> respectively, indicating different variations or sections of the piece. The notation includes many sixteenth and thirty-second notes, characteristic of a fast tempo.



Handwritten musical score on page 19, featuring 14 numbered staves (5<sup>a</sup> to 14<sup>a</sup>) with complex melodic lines, fingerings, and key signatures. The notation includes treble clefs, common time signatures (C), and various key signatures (one flat, one sharp, two sharps, and two flats). The staves are connected by double bar lines, and many notes are marked with fingerings (1, 2, 3, 4).

5<sup>a</sup>

6<sup>a</sup>

7<sup>a</sup>

8<sup>a</sup>

9<sup>a</sup>

10<sup>a</sup>

11<sup>a</sup>

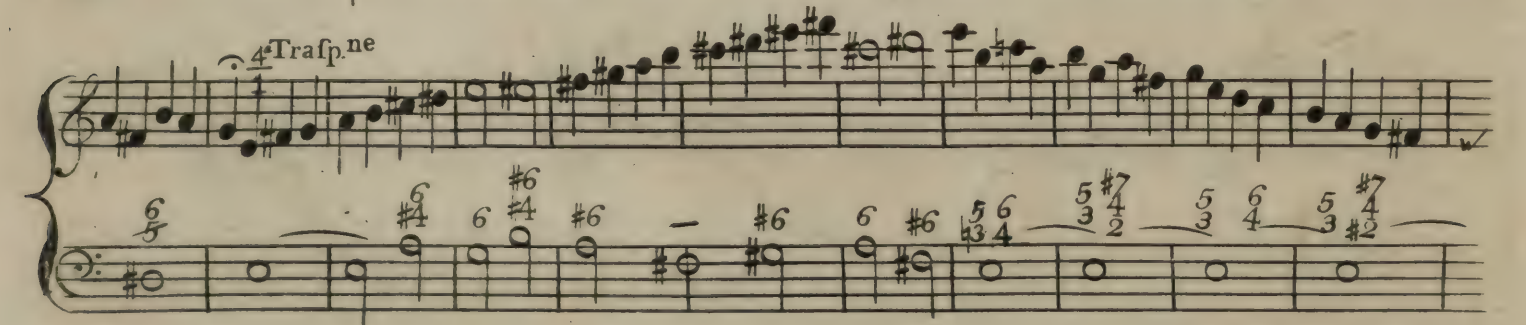
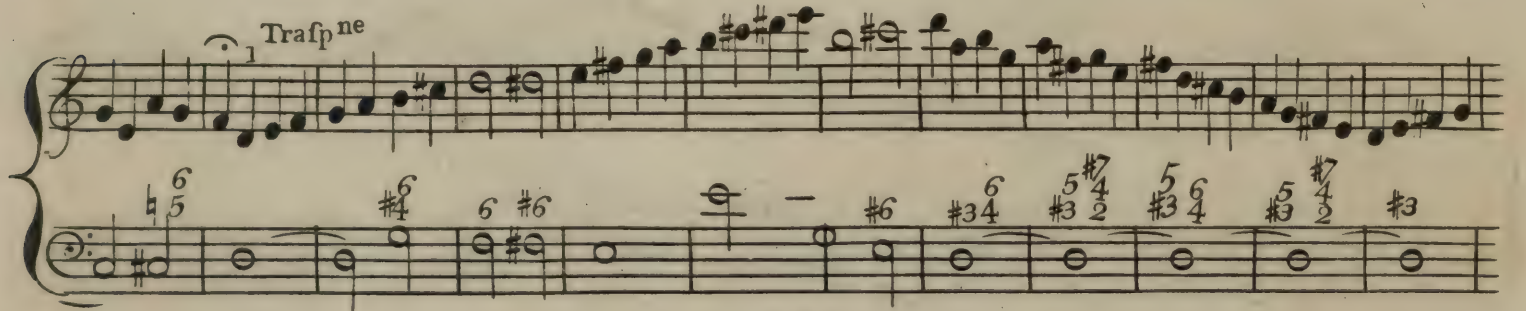
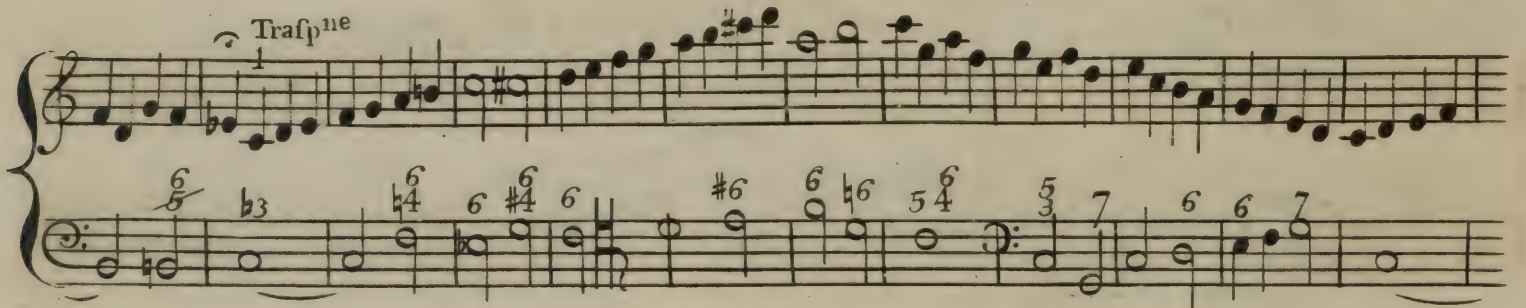
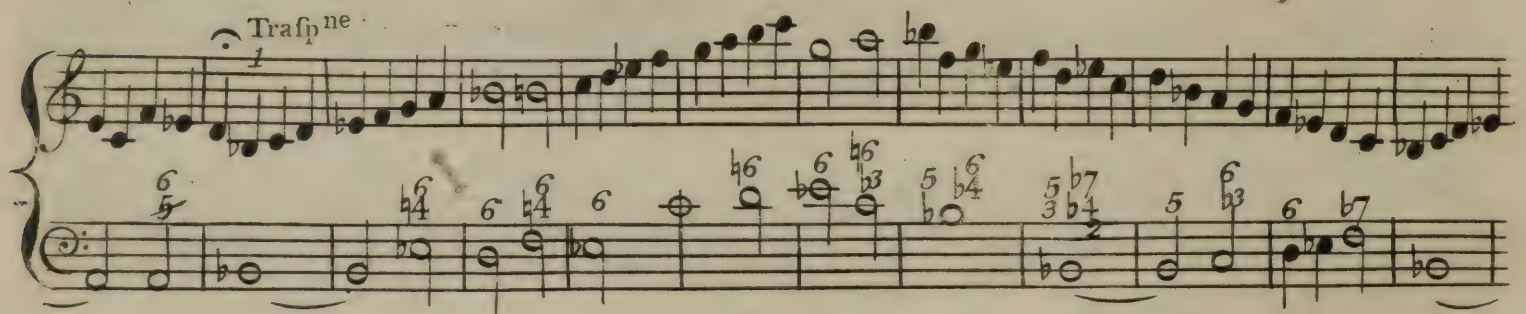
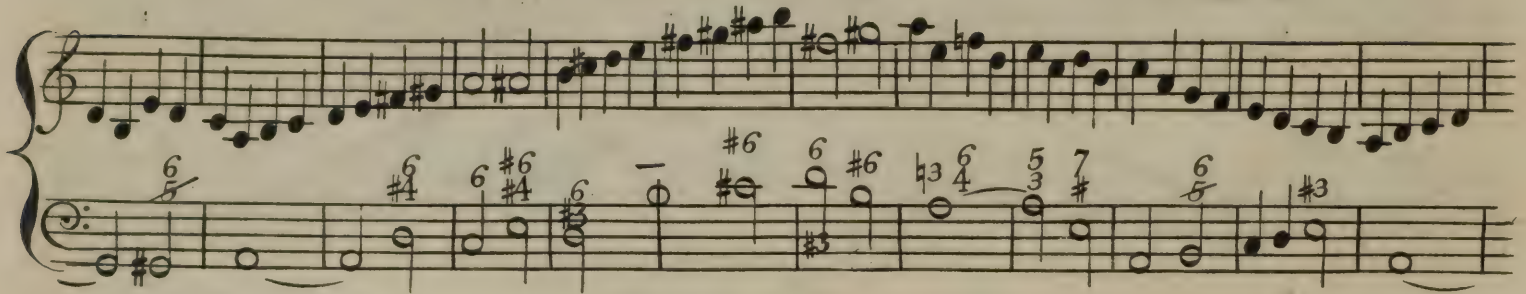
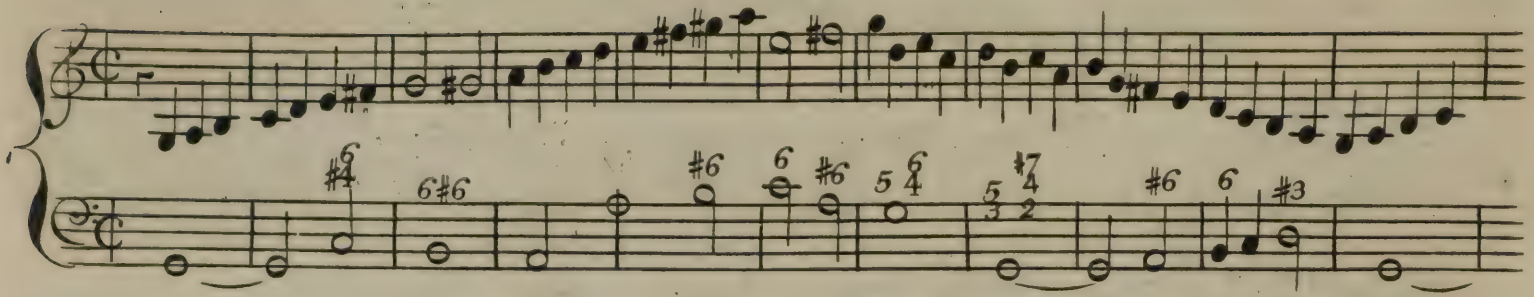
12<sup>a</sup>

13<sup>a</sup>

14<sup>a</sup>



## Esempio XV.





$\frac{4^a}{1}$  Trafp. ne

$\frac{4^a}{1}$  Trafp. ne

$\frac{4^a}{1}$  Trafp. ne

$\frac{4^a}{1}$  Trafp. ne

$\frac{4^a}{1}$  Trafp. ne



This image displays a handwritten musical score for a piano piece, consisting of eight systems of staves. Each system typically includes a treble clef staff and a bass clef staff, connected by a brace on the left. The notation is in ink on aged, slightly yellowed paper. The first system is marked with a large 'A' and the tempo 'Grave'. The second system is marked with a large 'B' and the tempo 'Ande'. The third system has a time signature change to 2/4. The fourth system has a time signature change to 3/8. The fifth system has a time signature change to 3/8. The sixth system has a time signature change to 3/8. The seventh system has a time signature change to 3/8. The eighth system has a time signature change to 3/8. The score includes various musical notations such as notes, rests, and fingerings. The handwriting is elegant and characteristic of the 19th century. The piece appears to be a single movement, possibly a sonata or a study, given the complexity of the notation and the variety of time signatures and tempos. The overall impression is one of a carefully composed and meticulously written musical work.



**E**  $\text{S.}$

1 2 3 4 5 6 7 8 9 10 11

12 13 14 15 16 17 18 19 20 21

22 23 24 25 26 27 28 29 30 31

32 33 34 35 36 37 38 39 40

41 42 43 44 45 46 47 48 49

50 51 52 53 54 55 56 57 58

59 60 61 62

$\text{D.C.}$



**L'Eschiquier**

*Andante*

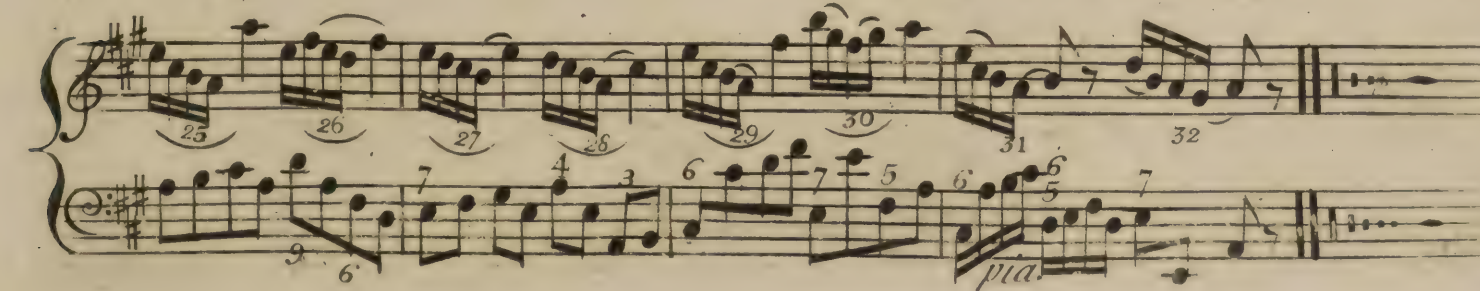
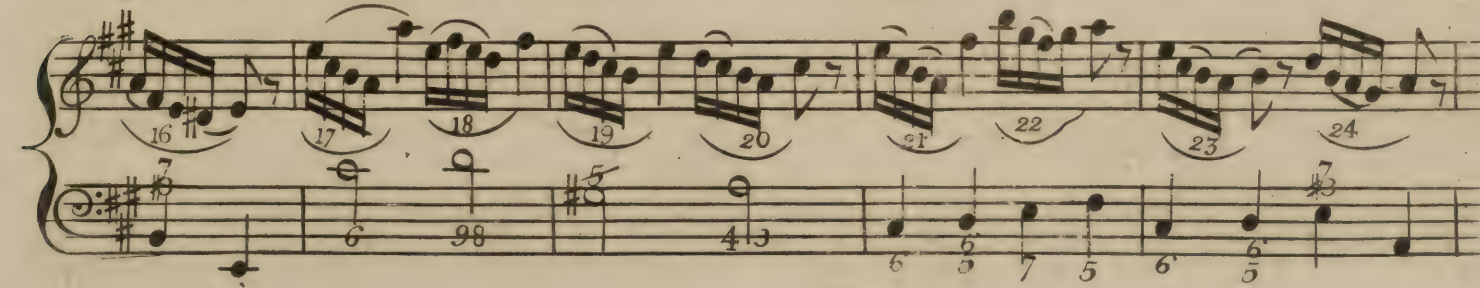
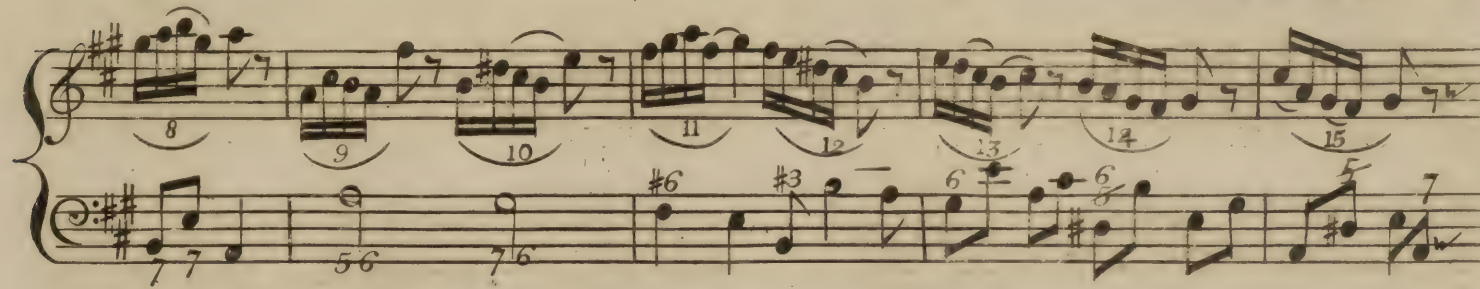
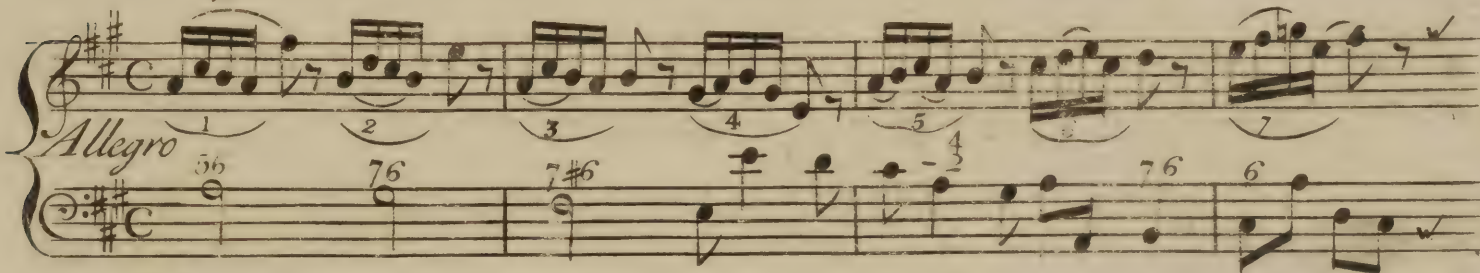
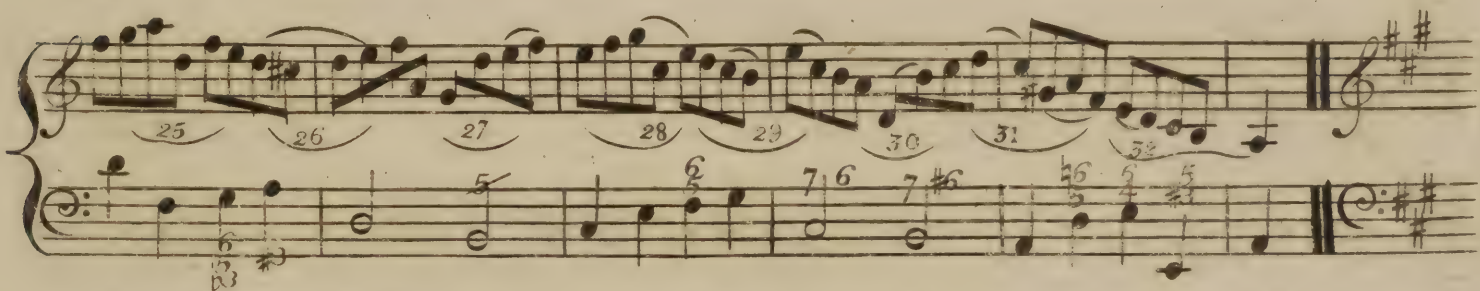
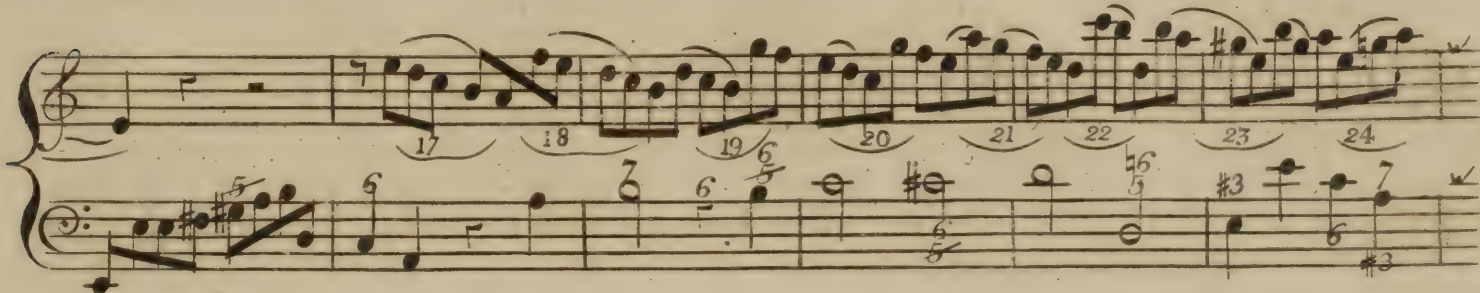
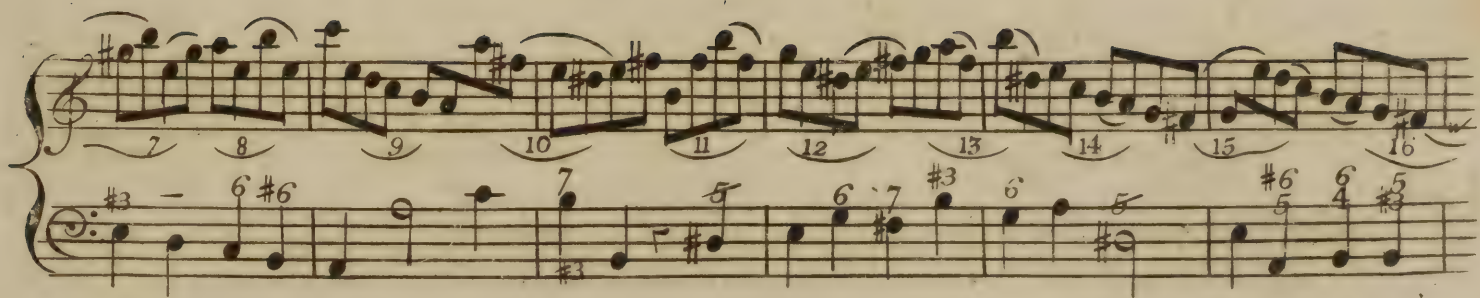
**A** *g s g s g s* **B** *g s g s g s*

**A** *g s g s g s* **B** *g s g s g s*

**C** *Allegro*

**D** *Ande*







## Esemp. XVIII

1.<sup>o</sup> *Trillo semplice* 2.<sup>o</sup> *T. composto* 3.<sup>o</sup> *Ap.<sup>ra</sup> superiore* 4.<sup>o</sup> *Ap.<sup>ra</sup> inferiore*

5.<sup>o</sup> *Tratten.<sup>to</sup> sopra la Nota.* 6.<sup>o</sup> *Il Simile* 7.<sup>o</sup> *Staccato* 8.<sup>o</sup> *Agum.<sup>º</sup> e dim.<sup>º</sup> piano di Suono* 9.<sup>o</sup>

10.<sup>o</sup> *forte* 11.<sup>o</sup> *for. pia.* 12.<sup>o</sup> *Anticipaª* 13.<sup>o</sup> *Mord.<sup>to</sup>* 14.<sup>o</sup> *Tremolo*

## Esemp. XIX

1.<sup>o</sup> 2.<sup>o</sup> 3.<sup>o</sup> 4.<sup>o</sup>

5.<sup>o</sup> 6.<sup>o</sup> 7.<sup>o</sup> 8.<sup>o</sup>

9.<sup>o</sup> 10.<sup>o</sup> 11.<sup>o</sup>

12.<sup>o</sup> 13.<sup>o</sup> 14.<sup>o</sup>



## Esempio XX.

*Adagio, o And.<sup>te</sup>*

1.<sup>º</sup> 2.<sup>º</sup> 3.<sup>º</sup>  
Buono. Mediocre. Buono.

4.<sup>º</sup> 5.<sup>º</sup> 6.<sup>º</sup>  
Cattivo Cattivo o particolare. Cattivo.

7.<sup>º</sup> 8.<sup>º</sup> 9.<sup>º</sup> 10.<sup>º</sup>  
Buono. Ottimo. Cattivo o particolare. Buono.

11.<sup>º</sup> 12.<sup>º</sup>  
Meglio. Cattivo o partic.<sup>re</sup>.

13.<sup>º</sup> 14.<sup>º</sup>  
Cattivo o partic.<sup>re</sup> Particolare.

*All.<sup>º</sup> o Presto*

1.<sup>º</sup> 2.<sup>º</sup> 3.<sup>º</sup> 4.<sup>º</sup> 5.<sup>º</sup>  
Buono. Mediocre. Cattivo. Buono. Ottimo.

6.<sup>º</sup> 7.<sup>º</sup> 8.<sup>º</sup> 9.<sup>º</sup>  
Buono. Meglio. Pessimo. Buono.

10.<sup>º</sup> 11.<sup>º</sup> 12.<sup>º</sup> 13.  
Cattivo. Buono. Ottimo. Ottimo.



## Esemp. XXI.

1

2<sup>a</sup>

3<sup>a</sup>

4<sup>a</sup>

5<sup>a</sup>

6<sup>a</sup>

7<sup>a</sup>

8<sup>a</sup>

9<sup>a</sup>

10<sup>a</sup>

11<sup>a</sup>

Detailed description: This musical score, titled 'Esemp. XXI.', consists of 11 staves of music. The first staff is in G major (one sharp) and C major (no sharps or flats), with a common time signature. The subsequent staves are in D major (two sharps). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5 above the notes. The score is written in a single system, with each staff containing a measure of music followed by a double bar line and a repeat sign. The notation is clear and legible, with a focus on technical exercises.



Handwritten musical score on page 29, featuring ten staves of music. The notation is in G major (one sharp, F#) and 3/4 time. The staves are labeled 12<sup>a</sup> through 19<sup>a</sup>. The music consists of a continuous melodic line with various rhythmic values, including eighth, sixteenth, and thirty-second notes, often beamed together. The notation includes treble clefs, key signatures with one sharp (F#), and various rhythmic values. The final staff (19<sup>a</sup>) ends with a double bar line and a fermata.







[illegible]

1<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 3 2 1 3 2 1 3 2 1 3 2 1 4 3 2 1 3 2 1 4 3 2 1 4 3 2 1 3 2

1 2<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 4 3 2 1 4 3 2 3 2 1 4 3 2 4 3 2 1 4 3 2 4 3 2 1 4 3

[illegible][illegible]

The first system of musical notation for 'The Bird Song' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes, with some notes beamed together. The lower staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line of eighth and sixteenth notes, also with some beaming. The music is written in a simple, clear style suitable for a children's songbook.

[illegible]



## E fsemp. XXIII

This musical score, titled "E fsemp. XXIII" on page 32, is a single melodic line in treble clef. The notation is highly detailed, featuring a variety of note values including minims, crotchets, and quavers, as well as rests. The key signature is one sharp (F#), and the time signature is common time (C). The score is characterized by frequent accidentals (sharps and naturals) and numerous fingerings indicated by numbers 1-4 above the notes. Ornamentation is present, with "3<sup>a</sup>" and "4<sup>a</sup>" markings above certain notes. The piece concludes with a double bar line and repeat dots. The manuscript shows signs of age, with some ink bleed-through from the reverse side.



# Essempio XXIV.

33

Seven staves of musical notation for a single melodic line. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'g' and 'f'.

Compof. <sup>ne</sup> *Adagio*  
I<sup>a</sup>

Four staves of musical notation for a piano accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'p.'



Compos.<sup>ne</sup> II.

*Allegro*

The musical score is written for a single instrument, likely a piano, in a single system of two staves (treble and bass clef). The tempo is marked *Allegro*. The key signature has one sharp (F#). The score consists of six systems of two staves each. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. Dynamics include *p.* (piano) and *f.* (forte). There are also markings like *h* and *Nr* above notes. The score ends with a double bar line and a repeat sign.



A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, joined by a brace on the left. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style with eighth and sixteenth notes. The bass staff begins with a bass clef and contains a bass line with some accidentals and fingerings (e.g., 5, b3, 5, #6, 5, 5). The music is written in ink on aged, slightly yellowed paper.

Handwritten musical score for "The Bird Song" by George Frideric Handel. The score is written on two staves, Treble and Bass clef, with a brace on the left. The music is in G major (one sharp) and 3/4 time. The melody is in the Treble staff, and the bass line is in the Bass staff. The piece is marked "Allegretto" and "Cantabile". The score includes various musical notations such as notes, rests, and fingerings.

Handwritten musical score for "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a brace on the left. The melody is in the Treble clef, and the accompaniment is in the Bass clef. The key signature has one flat (B-flat), and the time signature is 6/8. The melody features several measures with triplets and a final measure with a double bar line and a repeat sign. The accompaniment includes fingerings (6, 5, 4, 3, 7, 6, 6, 5, #6, 6, b7) and a final measure with a double bar line and a repeat sign.

Handwritten musical score for "The Bird Song" by George F. Root. The score is written on two staves, Treble and Bass clef. The melody is in the Treble staff, featuring a series of eighth and sixteenth notes, with some notes beamed together. The Bass staff provides a simple accompaniment with quarter and eighth notes. The piece concludes with a double bar line and a repeat sign.



## Compos. ne III.

*Allegro assai*

6 6 5 4 #5 9 8 4 b5 9 8 5 4 3

9 8 7 6 6 4 3 6 4 3 7

5 7 #3 7 #3 7 5 6 #

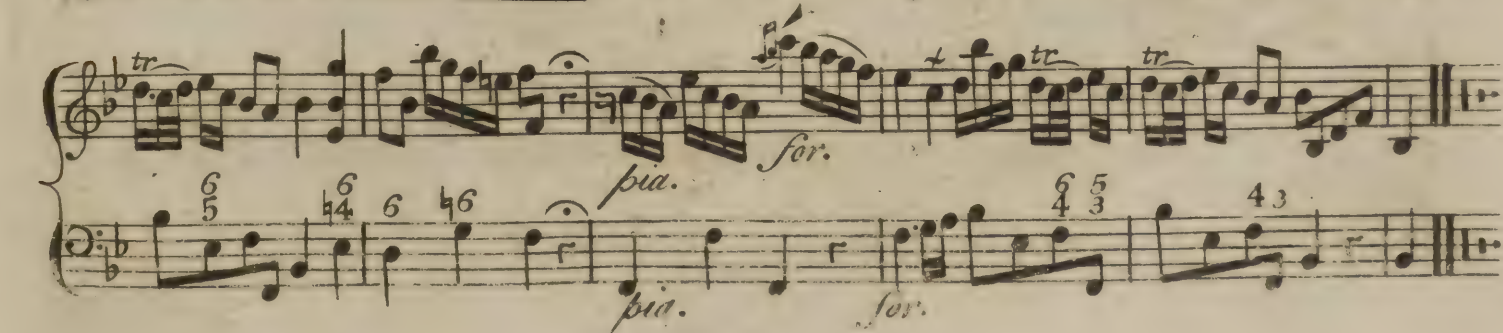
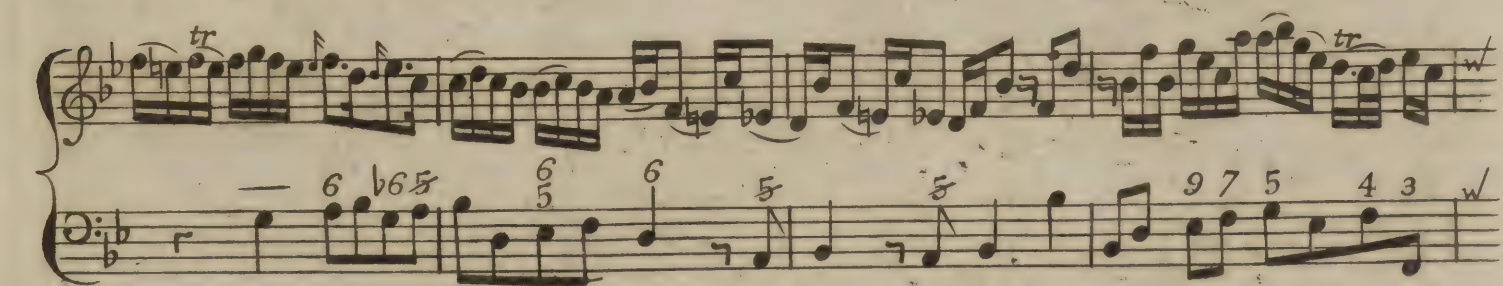
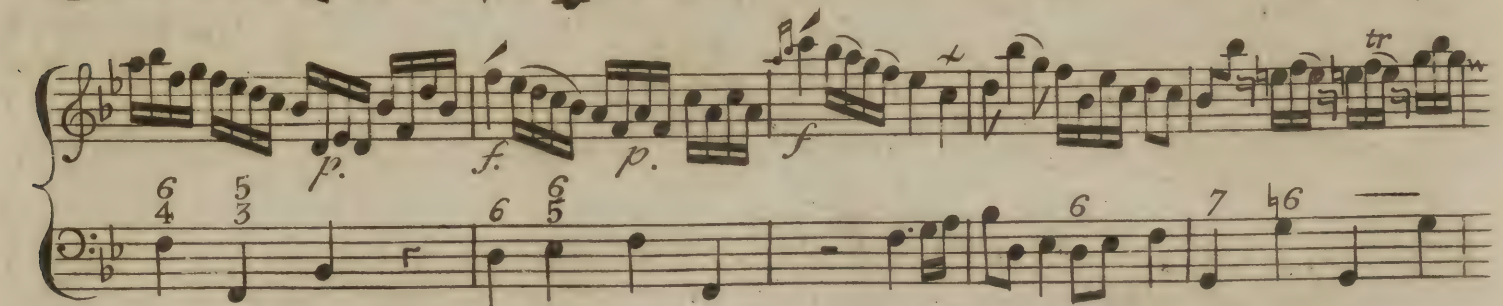
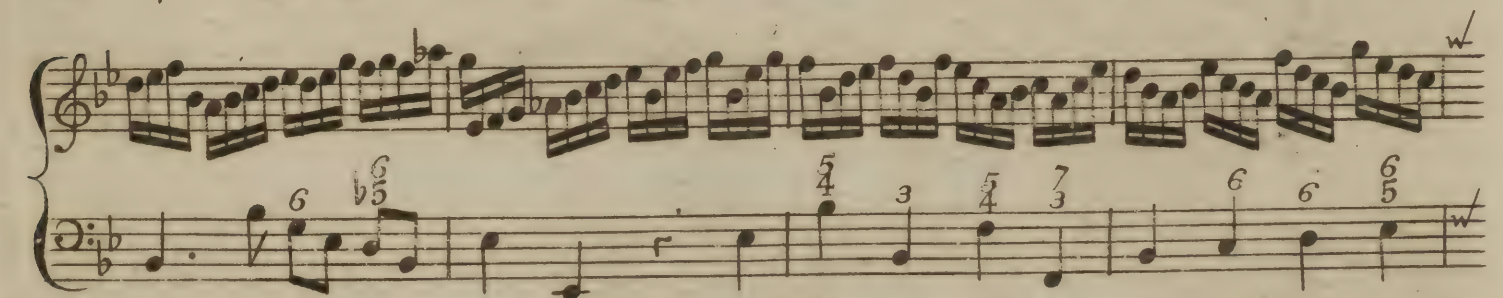
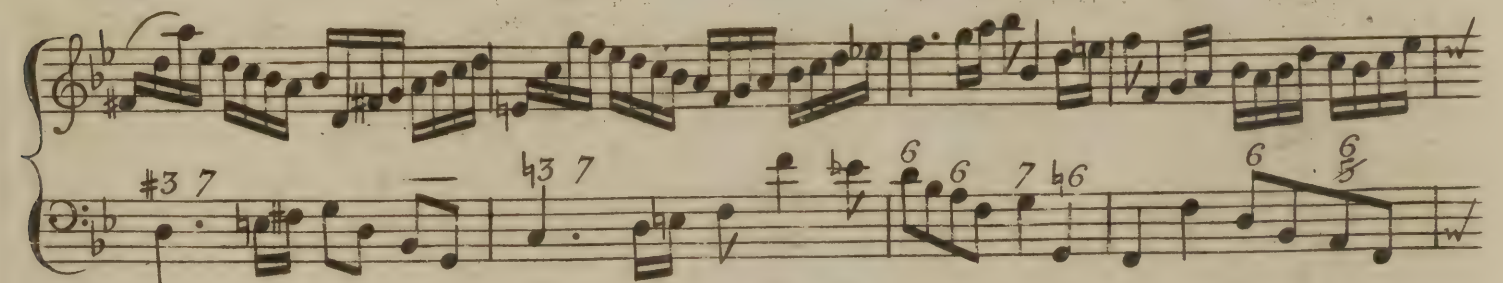
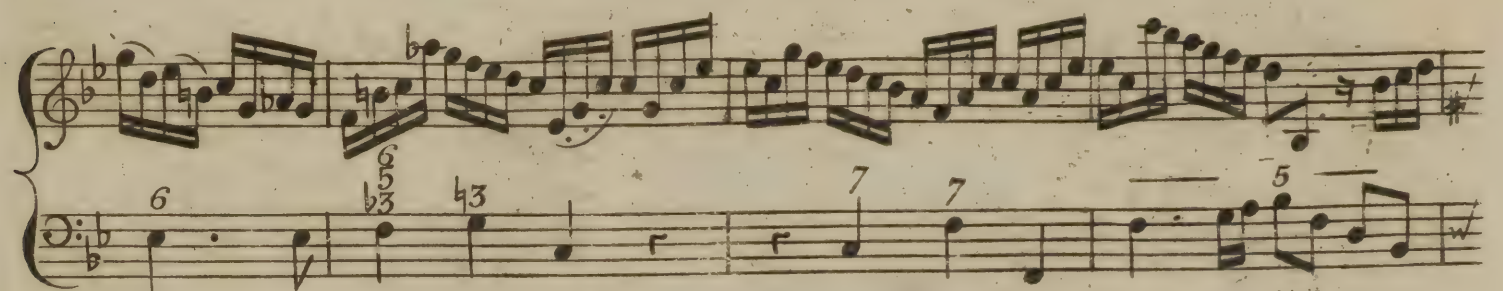
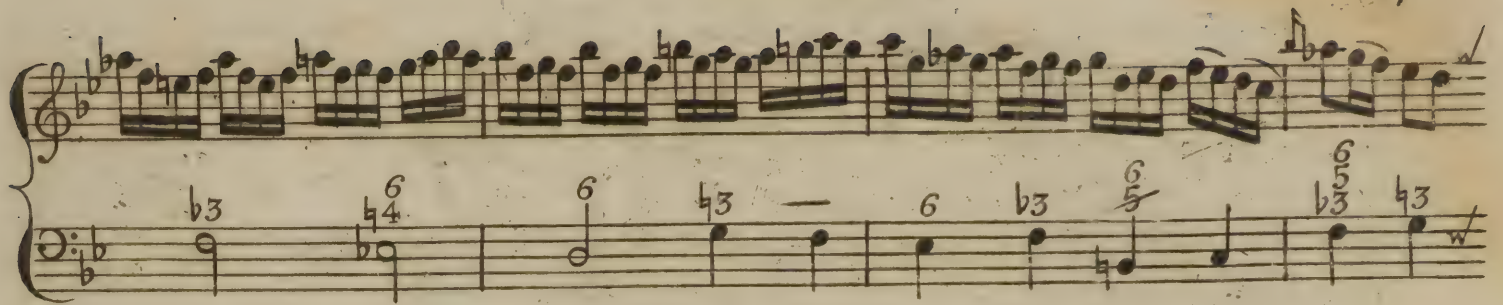
#7 6 7 b6 #3 6 4 #3

6 4 6 #3 6 #5 6

6 4 #3 b3 6 6 5 4 3 5 9 6

5 4 3 b5 5 4 3 5 9 6 b3 4 3 6







Compos.<sup>ne</sup> IV.

This page contains eight systems of musical notation, each consisting of a piano (treble) staff and a bass staff. The music is written in G major (one sharp) and 3/8 time. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 on the right hand and 1-5 on the left hand. The systems are as follows:

- System 1:** Starts with *All.<sup>o</sup> assai* and *f*. The piano staff has a series of eighth notes and sixteenth notes. The bass staff has a series of eighth notes and sixteenth notes.
- System 2:** Continues the melodic lines. The piano staff has a series of eighth notes and sixteenth notes. The bass staff has a series of eighth notes and sixteenth notes.
- System 3:** Continues the melodic lines. The piano staff has a series of eighth notes and sixteenth notes. The bass staff has a series of eighth notes and sixteenth notes.
- System 4:** Continues the melodic lines. The piano staff has a series of eighth notes and sixteenth notes. The bass staff has a series of eighth notes and sixteenth notes.
- System 5:** Continues the melodic lines. The piano staff has a series of eighth notes and sixteenth notes. The bass staff has a series of eighth notes and sixteenth notes.
- System 6:** Continues the melodic lines. The piano staff has a series of eighth notes and sixteenth notes. The bass staff has a series of eighth notes and sixteenth notes.
- System 7:** Continues the melodic lines. The piano staff has a series of eighth notes and sixteenth notes. The bass staff has a series of eighth notes and sixteenth notes.
- System 8:** Continues the melodic lines. The piano staff has a series of eighth notes and sixteenth notes. The bass staff has a series of eighth notes and sixteenth notes.

The page concludes with a double bar line and a repeat sign.



A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#). The treble staff contains a melody with various note values, including eighth and sixteenth notes, and rests. The bass staff provides a harmonic accompaniment, featuring chords and single notes. The piece concludes with a double bar line and a repeat sign. The handwriting is in ink on aged, slightly yellowed paper.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp, F#). The tempo is marked "Allegretto" and the time signature is 3/4. The melody in the treble staff is characterized by slurs and a final fermata. The bass staff provides a simple harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and a repeat sign.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The melody features a series of eighth and sixteenth notes, with a final measure ending on a sharp sign. The bass line consists of a series of chords, including triads and dyads, with some notes marked with a '6' or '7'. The score is written in ink on aged, slightly stained paper.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final cadence. The accompaniment features a simple bass line with some triplets and rests. The piece is marked with a forte (f) dynamic.

[illegible]

Handwritten musical score for "The Bird Song" by J. S. Bach. The score is written on two staves, treble and bass, with a key signature of one sharp (F#). The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The bass staff contains a figured bass line with figures such as 5 4 6, 6 5, 4 2, 6 5, 4 3, and 7. The piece concludes with a double bar line and repeat dots.



*Allegro assai*

Violonc.<sup>o</sup>

The musical score is written for Violoncello (Violonc.<sup>o</sup>) in 3/4 time. It consists of eight systems of two staves each. The tempo is marked *Allegro assai*. The key signature has one flat (B-flat). The notation includes various note values, rests, and fingerings. Dynamic markings *p* and *f* are present. The score is handwritten in a cursive style.



Handwritten musical score on page 41, featuring ten systems of grand staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *pia.* and *for.*. The score is written in a historical style, likely from the 18th or 19th century. The first system shows a treble staff with a melodic line and a bass staff with a more active accompaniment. The second system continues the melodic development in the treble and adds more complex figures in the bass. The third system introduces a new melodic phrase in the treble and a more rhythmic accompaniment in the bass. The fourth system shows a continuation of the melodic line in the treble and a more active bass line. The fifth system features a new melodic phrase in the treble and a more complex accompaniment in the bass. The sixth system shows a continuation of the melodic line in the treble and a more active bass line. The seventh system introduces a new melodic phrase in the treble and a more rhythmic accompaniment in the bass. The eighth system shows a continuation of the melodic line in the treble and a more complex accompaniment in the bass. The ninth system features a new melodic phrase in the treble and a more active bass line. The tenth system shows a continuation of the melodic line in the treble and a more complex accompaniment in the bass.

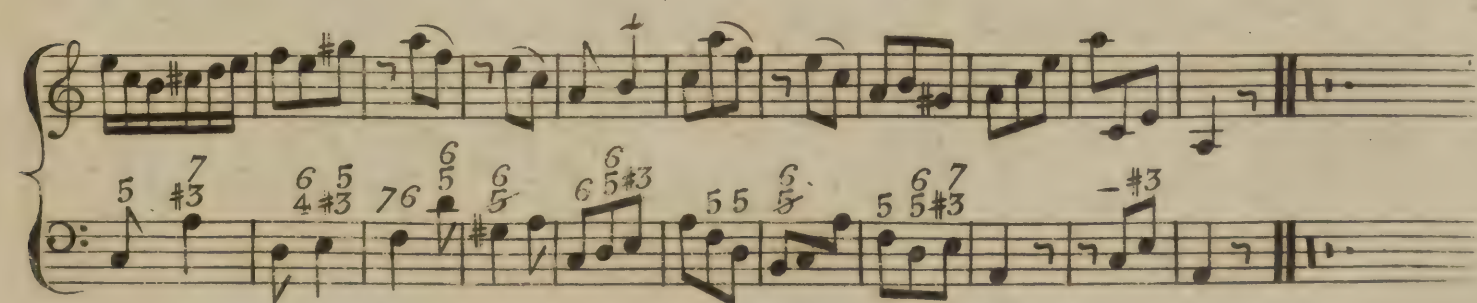
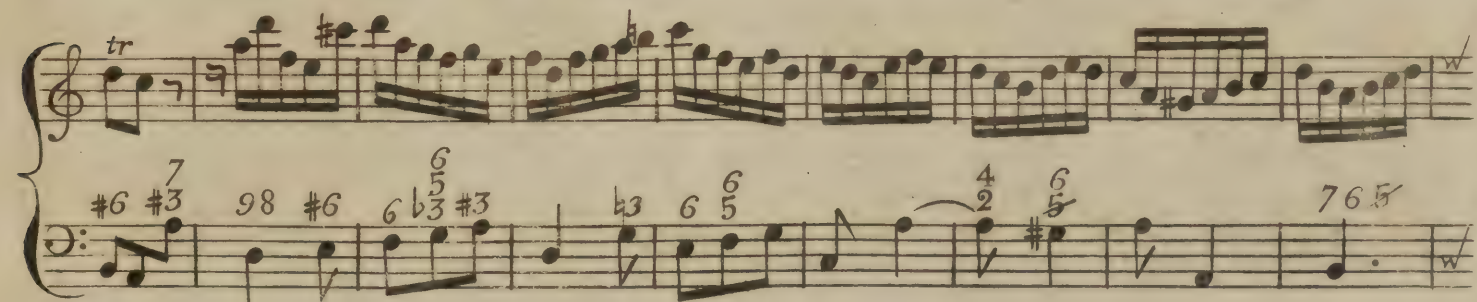
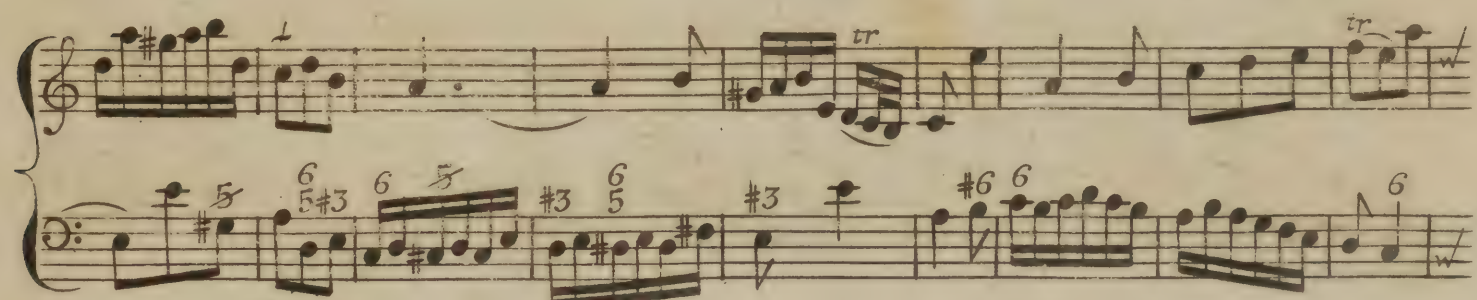
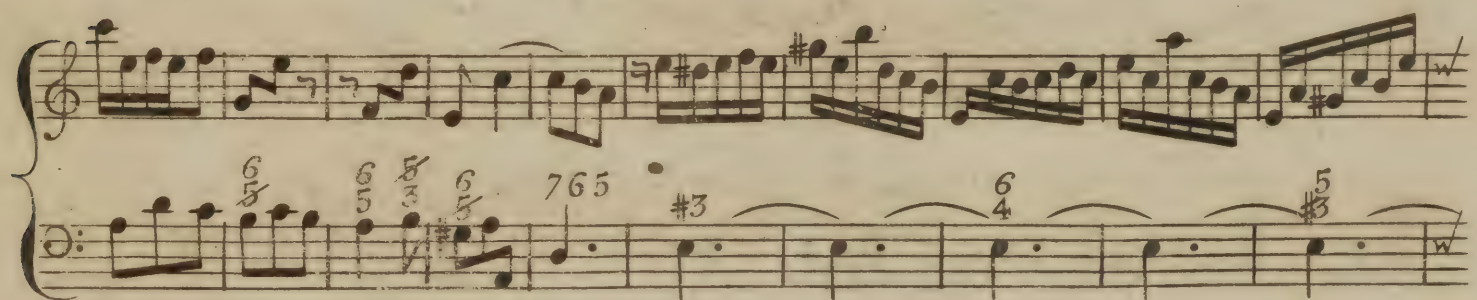
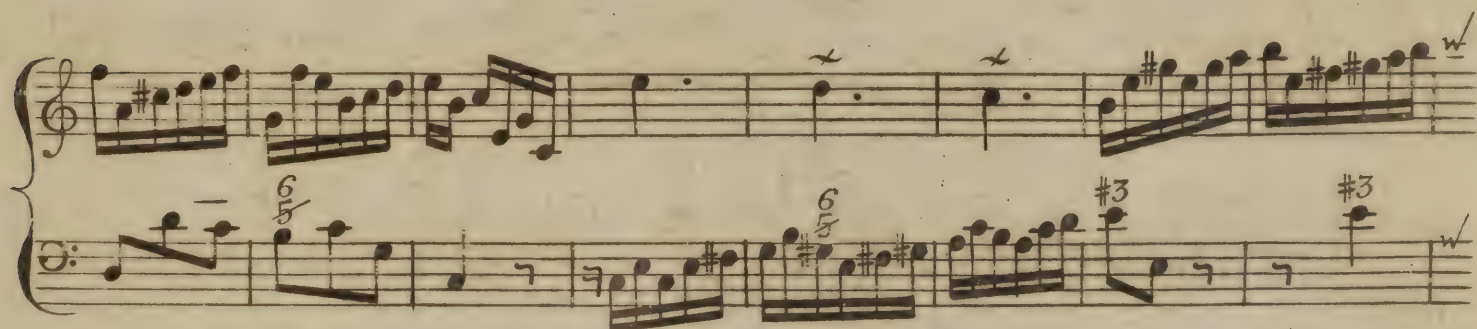
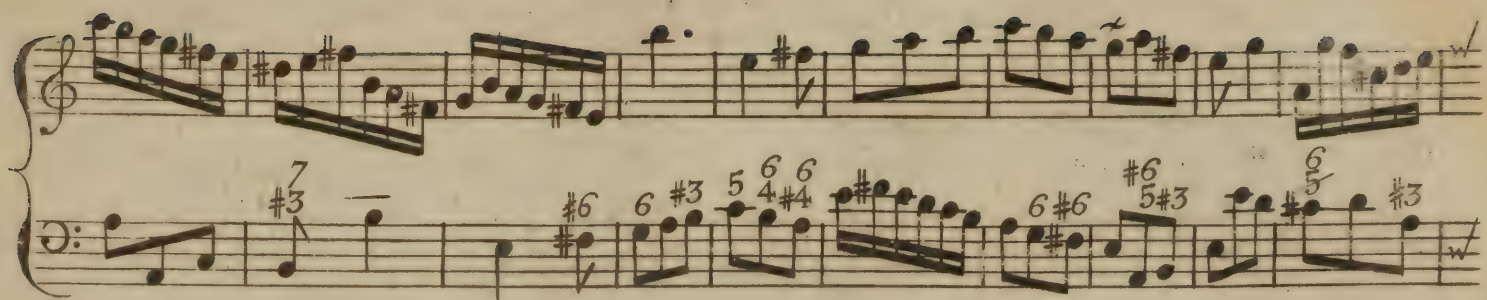


Compos.<sup>ne</sup> VI.

*Allegro assai*

The musical score is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The key signature has one sharp (F#). The time signature is 3/8. The music is highly technical, featuring many sixteenth and thirty-second notes, as well as trills and ornaments. Fingerings are indicated by numbers 1-5 above or below notes. The piece consists of seven systems of two staves each. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings like 'tr' for trills. The manuscript is on aged, slightly yellowed paper.







Compos.<sup>ne</sup> VII

*Andante*

Measures 44-76. The score is in G major, 3/4 time. The right staff features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The left staff provides a harmonic accompaniment with longer note values. Measure numbers 44, 57, and 76 are indicated at the start of their respective systems. Dynamics include *p* (piano), *f* (forte), and crescendos (*cresc.*). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots.

Compos. VIII

*All.*

Measures 77-90. The score is in G major, 3/4 time. The right staff features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The left staff provides a harmonic accompaniment with longer note values. Measure numbers 77 and 90 are indicated at the start of their respective systems. Dynamics include *p* (piano), *f* (forte), and crescendos (*cresc.*). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots.



This page contains ten systems of handwritten musical notation, each consisting of a grand staff with a treble and bass clef. The notation is dense, featuring many beamed notes and complex rhythmic patterns. Performance markings are interspersed throughout the score, including *pia.* (piano), *for.* (forte), and *p* (piano). Fingering numbers (1-5) are written above numerous notes to indicate fingerings. The manuscript is written in dark ink on aged, slightly yellowed paper.



Compos.<sup>ne</sup> IX.

*Andante moderato*

non tanto pia. for. pia. f. p.

Compos.<sup>ne</sup> X

*Allegro mod.<sup>to</sup>*

pia. for. pia. for.



This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings like *pia.*, *for.*, *f.*, and *p.* are used throughout. The handwriting is in dark ink on aged paper. The page is numbered '12' at the bottom left.



*Allegro assai*

The musical score is written in G major (one sharp) and 12/8 time. It consists of eight systems of music, each with a treble and bass staff joined by a brace. The tempo is marked *Allegro assai*. The notation includes various note values, rests, and fingerings. The first system has a tempo marking *Allegro assai* in the bass staff. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.



First system of musical notation. The treble staff contains a melodic line with trills and slurs. The bass staff contains a bass line with figures 6, 6/5, 6/5, 5 #4, 6, #3, 6, 6, #3, and a whole note. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble staff continues the melodic line. The bass staff contains figures #6, #3, 6, 6/5, 5 6, #3, 6, 7 6, #3, 6, #6, 6, 4, #3, and a whole note. The system ends with a repeat sign.

Third system of musical notation. The treble staff continues the melodic line. The bass staff contains figures 6, #3, #3, #3, and a whole note. The system begins with a repeat sign.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff contains figures 6, #3, #3, #6, #3, #3, 7, and a whole note. The word *pia.* is written above the bass staff.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff contains figures #3, 6, #3, 6, #3, 6, #6, #3, and a whole note. The word *for.* is written below the bass staff.

Sixth system of musical notation. The treble staff contains a melodic line with trills and slurs, ending with a repeat sign. The bass staff contains figures 7, #6, #3, 6, #3, 6, #6, 6, 6/5, 6/5, #3, and a whole note. The words *pia.* and *for.* are written above the bass staff.



*Allegro*

The musical score is written for a single instrument, likely a piano, in 2/4 time. It consists of six systems of grand staves. The tempo is marked *Allegro*. The notation includes various notes, rests, and fingerings. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melody with some chromaticism. The third system features a more complex bass line with many accidentals. The fourth system has a treble staff with a melodic line and a bass staff with a supporting line. The fifth system continues the melody with some chromaticism. The sixth system features a more complex bass line with many accidentals.



This page contains six systems of handwritten musical notation. Each system consists of a piano (p) staff and a violin (v) staff. The notation is highly detailed, featuring numerous accidentals, slurs, and dynamic markings such as *f* (forte) and *h* (harmonics). Fingerings are indicated by numbers 1-5 on the right hand and 1-4 on the left hand. The piano parts include complex chordal structures and arpeggiated figures, while the violin parts feature rapid sixteenth-note passages and melodic lines. The manuscript is written in dark ink on aged, slightly yellowed paper.

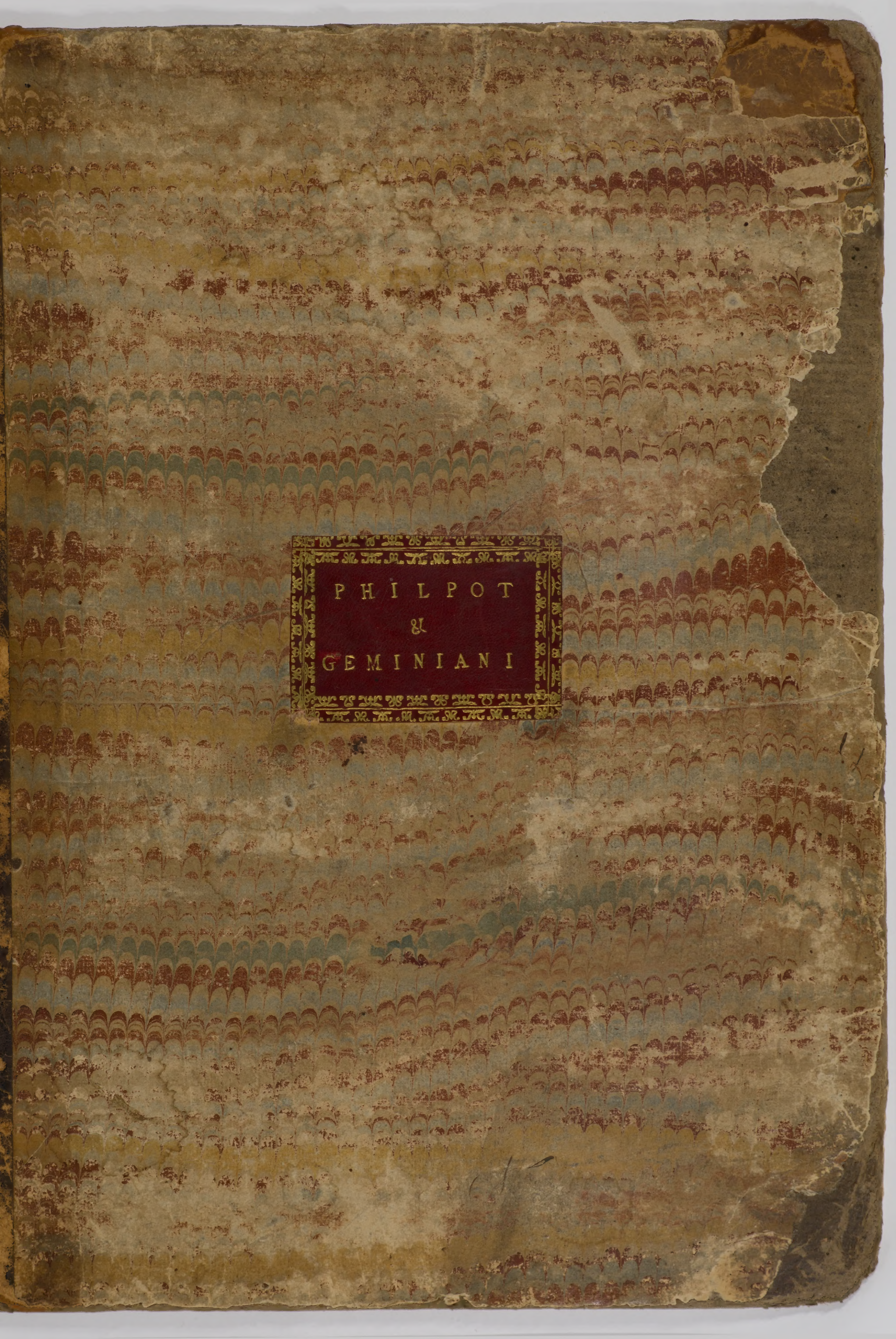












The image shows the front cover of an antique book. The cover is decorated with marbled paper featuring a repeating pattern of small, stylized, teardrop-shaped motifs in shades of brown, tan, and blue. The paper is heavily worn, with significant areas of loss, particularly along the right edge and bottom, where the underlying board material is exposed. A central rectangular label, likely made of leather or a different type of paper, is pasted onto the cover. This label has a decorative border and contains the title in gold-leaf lettering. The text on the label reads "PHILPOT" on the first line, "&" on the second line, and "GEMINIANI" on the third line. The overall condition of the book suggests it is quite old and has been handled extensively.

PHILPOT  
&  
GEMINIANI



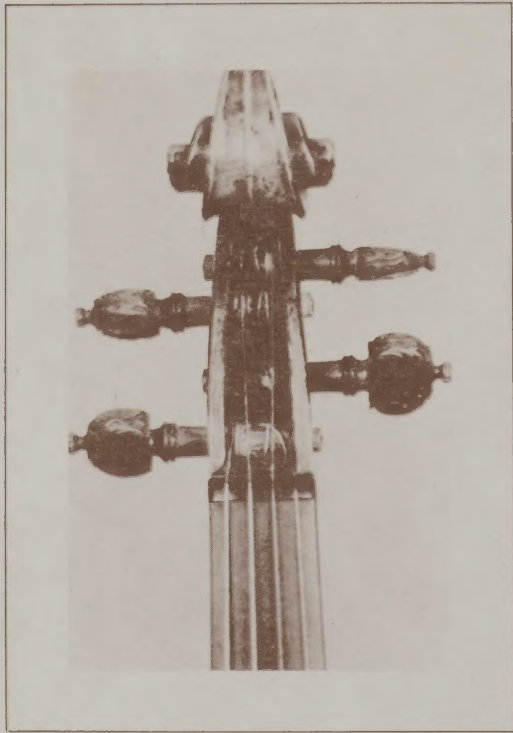
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\$200<sup>00</sup>

1/10  
10/10

Gave for this at M. W. Bailey's Sale

Heron Allen Bibliographica

- ① De Fidei... #247 - p. 155 - c. 1766  
Philpot, Stephen - 1751 - "The Art etc"  
② #794 - p. 317 - 1739 "Rules etc"  
③ Groves Dictionary of Music  
Feminiani  
born Lucca 1667  
died Dublin 1762



VSA — H. K. Goodkind Collection  
Oberlin College Library

Handwritten marks, possibly initials or a signature, in the bottom right corner.